

# A BOOK OF DOLLS



GWEN WHITE

GOVERNMENT OF INDIA  
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A BOOK OF DOLLS

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A BOOK OF PICTORIAL PERSPECTIVE  
(*John Murray*)

A WORLD OF PATTERN  
(*John Murray*)





*Doll of 1755 wearing a black apron. Victoria and Albert Museum.*

A BOOK OF  
DOLLS  
BY  
GWEN WHITE

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My thanks are due to the Trustees of  
all the Museums in which I have received  
much help, and where I have spent many  
happy hours making drawings.

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## CONTENTS

List of Illustrations	page 8
Introduction	10
The years 2000-1000 B.C.	12
1000 B.C.-A.D. 1	16
A.D. 1-1000	22
1000-1400	24
1400-1500	26
1500-1600	30
1600-1650	34
1650-1700	38
1700-1730	42
1730-1740	46
1740-1760	50
1760-1800	52
1800-1820	56
1820-1830	62
1830-1840	68
1840-1850	72
1850-1860	76
1860-1870	80
1870-1880	84
1880-1890	88
1890-1900	90
1900-1920	92
1920-1930	96
1930-1940	100
Conclusion	102
Materials used in the making of Dolls	104
Some materials used for Dolls' Clothes	106
Books	106
Museums	108

## ILLUSTRATIONS

*Cover Design.* Two Victorian dolls about 1833, and an ancient boy and girl doll from Mexico. The materials are from an old Victorian patchwork about 1837.

* Doll of 1755 wearing a black apron. Victoria and Albert Museum	page 4
Part of a stall at Bartholomew Fair in 1721 by J. F. Setchell	5
Three Egyptian dolls. 2000 B.C. British Museum	13
Two Egyptian dolls. 2000 B.C. and 1700 B.C. British Museum	15
Bone, bronze, and clay dolls. 700-300 B.C.	17
* Greek dolls. 4th century B.C. British Museum	19
String and pottery dolls. 30 B.C.	21
Rag and wooden dolls. A.D. 4 and A.D. 100	23
Clay dolls. 14th and 15th century	25
Drawings from the <i>Hortus Sanitatus</i> . 1491	27
Two 15th-century wooden dolls	29
Stump dolls. 16th century	31
Gingerbread and pottery dolls. 17th century	33
17th-century carved wooden doll. London Museum	35
Italian doll. 17th century	37
Flat-back dolls. London Museum	39
Wooden doll of 1690. Victoria and Albert Museum	41
Carved wooden doll. 1702. Victoria and Albert Museum	43
Carved and painted wooden doll. 1703-1714. Victoria and Albert Museum	45
* Wax doll of 1740. Victoria and Albert Museum	47
Wooden doll of 1740. London Museum	49
Painted wooden doll. Victoria and Albert Museum	51
Wooden doll of 1763. Victoria and Albert Museum	53

	<i>page</i>
Cardboard doll of 1791	55
* Stuffed doll. Victoria and Albert Museum	57
Doll of 1814 with china head. Victoria and Albert Museum	59
Painted wooden doll. St. Albans Museum, Hertfordshire	61
* Fashion doll of 1830. Victoria and Albert Museum	63
A pedlar doll. St. Albans Museum, Hertfordshire	65
Doll of composition. 1829. Victoria and Albert Museum	67
Doll dressed by Queen Victoria. London Museum	69
Wooden dolls of 1833	70 and 71
19th-century wax doll. Bethnal Green Museum	73
China doll. Victoria and Albert Museum	75
Two English doll patents	7
Doll of 1860. Victoria and Albert Museum	79
A wax doll of 1862. London Museum	81
A French doll. 1867. Victoria and Albert Museum	83
A doll representing Queen Victoria	85
Two stuffed dolls and a Dutch doll. Luton Museum, Bedfordshire	87
A wax doll with fair wig. Luton Museum, Bedfordshire	89
A "Flo" doll. Late 19th century	91
A china doll. 20th century. Bethnal Green Museum	93
Doll of about 1910	95
* A baby doll	97
China doll of about 1912	99
A German doll. 1939	101
An English doll. 1953	103
Diagrams showing the joints of dolls	105 and 107

\* *These six plates are in full colour*

## INTRODUCTION

LONG before dolls were playthings, they existed in various ways. Men have always been tool-makers ; they carved in wood, made pottery and painted pictures long before they became civilized in the ordinary way of life, and with some imagination primitive men would transform bones, branches, animal horns, or even stones into a human image. Sometimes they would begin with a mere block of wood, carving the head, body, and limbs all in one piece. When, later on, they learnt to model in clay, separate limbs were made. It is curious that in these early imitations of the human form, women and not men were represented, though later, during the Iron and Bronze Ages, male figures were made, the men appearing as warriors, complete with spears and helmets, in contrast to the motherly females.

No doubt some of these little figures which have come down to us through the ages were playthings of the children of the past, though many had either been used by grown-ups, as idols or charms, or had been buried with their owners in graves for use after death, according to their belief. The idols, apart from being worshipped, were used to ward off evil, or to bring good luck. Some were supposed to be inhabited by a departed spirit, usually an ancestor, and these were regarded with reverence, and even kept in specially built cupboards.

The images which have been found in graves are numerous, because the richer the man had been on earth the more belongings he was felt to need in his "after life." Not only would he need things such as food, cooking utensils, swords, and spears, but he would need servants to serve him, and warriors to fight for him.

Previous to the little images being put in the grave, it had been the custom in Egypt, Assyria, and Greece to bury real people along with the departed one, especially when he had been some great king or chief. Even the Vikings put their dead kings to sea in burning ships with their countrymen on board.

However, it was not always a voluntary sacrifice, and as sometimes hundreds were ordered to follow their chief to the grave, it soon became clear that mankind itself would dwindle away, so other means had to be found. In place of the real

objects, symbols were made, and in place of the real people, small figures were substituted for servants and concubines. The fact that they have been buried under the ground for so long is the reason for their good state of preservation.

Apart from the grave images, some of them were used as mascots by their owners to bring them good luck. Those in doll form were used to bring children to childless couples, to have success in war, to prosper the crops and many other uses, the custom being prevalent throughout the world. For example, in the Santa Cruz Islands, the bottle-shaped dolls meant a good harvest. In Egypt, the people wore talismans around their necks, or as an addition to their amulets. Eskimos carved small dolls out of bone and fixed them to their kayaks to prevent the boat upsetting, and even to-day, in the 20th century, many cars have some kind of doll mascot hanging inside to bring the passengers luck on the roads, though this fashion seems to be dying out.

Corn, wool, paper, straw, and poppy heads, have all been used by children when making dolls for their own amusement, and these sometimes show the industries of a certain district. For instance, in Luton there are many beautiful straw dolls made by people in the hat industry.

Many dolls have been dressed to represent other periods, or in what are known as Folk Costumes, but although these are interesting, they are not of historic value in a book of this kind. When the doll is a fashion doll, then its clothes show the first appearance of that kind of dress, but when the doll is a plaything, then the style of its clothes could easily be several years earlier than the doll itself.

The drawings have been mostly made from actual dolls in museums. The medieval ones are difficult to get, and early manuscripts, woodcuts, and paintings have been searched for examples. The dolls' shapes vary according to prevailing fashions, sloped shoulders, square shoulders, narrow waists, and large hips all contribute towards fixing a date for an actual doll, apart from the dressing of the hair, which is so important.

GWEN WHITE, A.R.C.A.

DOLLS have existed for hundreds of years. In the Stone Age they are made of clay, just the semblance of the human shape with both legs joined, the arms are merely stumps, and the faces indicated by outlines. Sometimes the eyes are points or holes, and if there is a nose, it looks more like a bird's beak than a human one.

In the Bronze Age, approximately 2000-1000 B.C., and first Iron Ages, these dolls are flat, and often roughly carved in marble, limestone, bone, alabaster or slate and are probably made by potters.

There are no legs on the earliest dolls, just a round stump as in a ninepin, the arms being a much later addition. They are nearly always female, the male ones being rare, but when a male does occur, it is usually a warrior complete with kit.

Many materials are used for doll-making. Walrus teeth are used in Siberia, nephrite in New Zealand carved with stones and bones, and the African negroes mostly use wood; in all cases the materials being those close at hand to where the men live.

From the excavating of ancient tombs along the banks of the Nile, many little images have been found.

They are usually put into three categories—ceremonious, religious, and playthings. Ceremonious ones are used at various festivals, religious ones as idols, and the toys may sometimes be these former figures cast aside, or those made especially as playthings.

The most primitive form of the human figure, in the shape of a doll, is that made of flat board, about  $\frac{1}{4}$  in. thick, and about 8 in. high. Sometimes these are entirely flat, with a face indicated by paint, but occasionally the face is raised with a daub of clay. Strings and strings of clay beads are used for the hair, usually grey in colour with a bright one at the end, and tied at the head with string, or fixed on with asphalt. Their date is about 2000 B.C. and there are some of these in the Upper Gallery of the British Museum, London. Some say that these have never been used as dolls by children, but they look like dolls, and maybe Tutankhamen and Rameses would know.



*Egyptian dolls. Thin flat wood with black, red, and yellow markings.  
Protruding faces of clay. 2000 B.C. British Museum.*

Often the wood is covered with a thin layer of plaster which is then painted, but in addition to these there are many dolls made simply of scraps of wool or fur.

A life-size figure was found in the grave of an Egyptian king about 1350 B.C. It is made of wood, with the head a replica of the king's own, and with a body and arms to the elbow. As it is painted with just a white undergarment or vest, it has been thought that this figure was used for trying on the king's clothes, just as a dressmaker's dummy is used to-day.

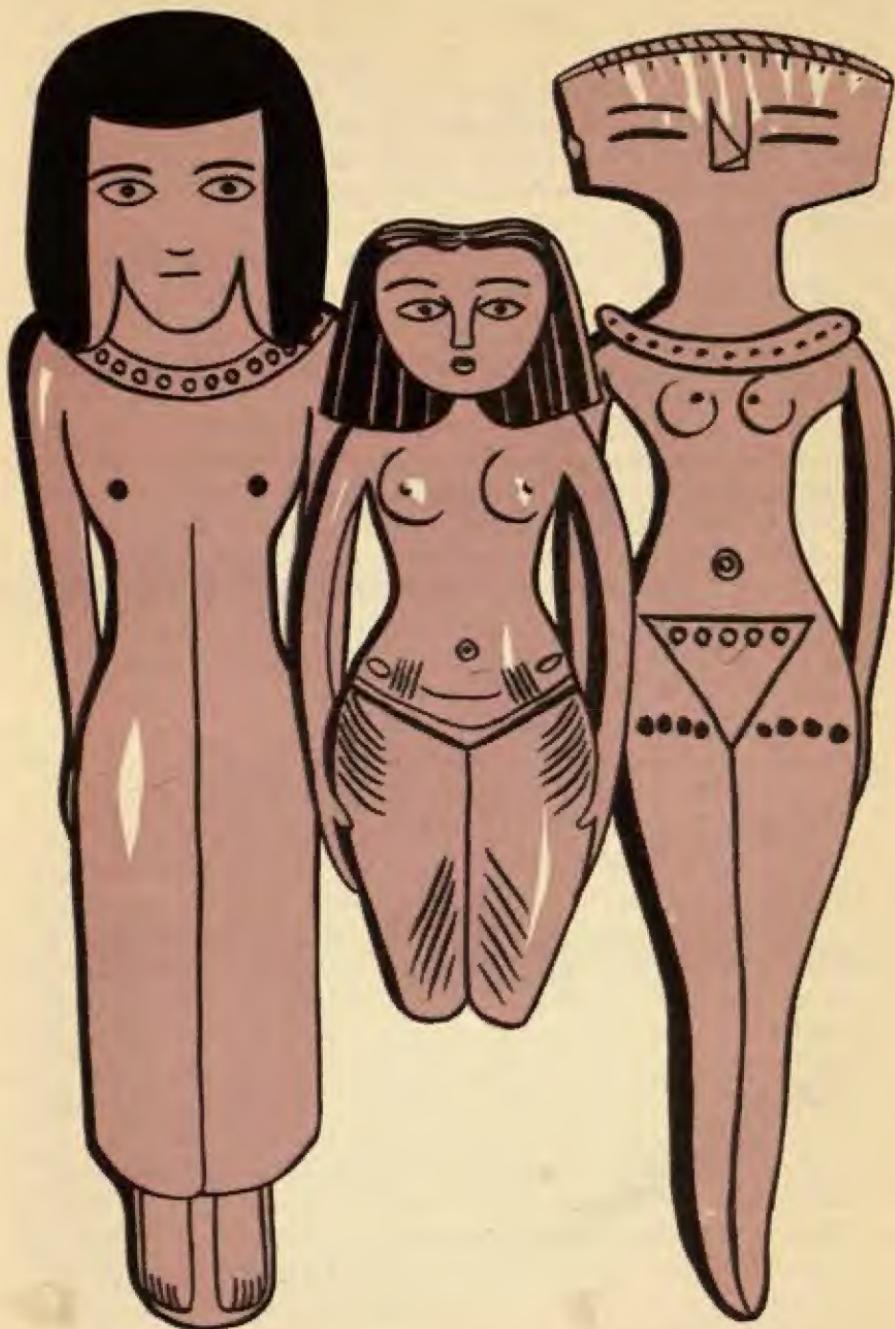
Others from ancient Egypt have been found, made of various materials. Apart from wood, they are made of linen, wool, clay, ivory, and alabaster.

Those of linen are stuffed with papyrus grass, and the faces crudely embroidered, the hair being made of thread or strung with beads as on the flat wooden ones.

Often the arms and legs are movable, and the face and body modelled with thin wax on top of the wood to suggest the human form. The head and shoulders have much time spent on them, but the lower half of the body is not nearly so well finished, possibly because it is intended to be covered with clothes. The legs are side by side in one piece, and the garment is often just a strip of material wrapped around, as a kind of rough woollen dress. The Egyptians wear linen next to their bodies, as they think that vegetable fibres are much cleaner than woollens made from animals' fur, which indeed they are, as they have not the facilities for purifying materials which we have now. It was for this reason that they wrap their dead in fine linen.

Dolls are found with a bellows-like instrument inside their bodies, in order to make a squeaking noise, and so we imagine that about the time of Moses, between 1600 and 1300 B.C. little girls play at being "mothers," while the various tribes are wandering about.

An alabaster doll of about 1100 B.C. was found in Babylon, with movable arms, which quite possibly belonged to some royal child, as a few of the richer dolls are made of alabaster, and some even inlaid with small pieces of glass. For an idea of the period, David was king of Israel about 1055 B.C.



*Egyptian dolls. Blue glazed pottery, with dark blue markings. 2000 B.C.  
One of rough pottery, ochre, and pinkish markings. 1700 B.C. British  
Museum.*

MANY little figures have been found in graves in Greece, some being playthings, and others performing domestic duties to help the departed person in his life beyond. Even recently in Europe it is the custom, particularly in mining districts, to bury the child's toy with its late owner.

At this time the clay dolls are made from pale brown clay, lightly baked, and painted when cold. The top half is well modelled, and the lower half is sometimes covered with cloth. The early ones have their arms joined to their bodies, and often separate legs, and later on the legs and the arms are all made loose, thus making five parts for the complete doll.

Good workmanship and fine detail are in many of these Greek dolls. Of clay and terra-cotta, the bodies and heads are carefully modelled and tinted with earthy colours. The limbs are made separately and joined on with string, so that they are movable. When the string passes out at the top of the head, which is often the case, they can easily be made to jump about. One of these, in the British Museum, has a pair of castanets in its hands, the date of the dolls being about 500 B.C. At the present time, some are in the New Gallery on the Ground Floor.

Although many of the surviving dolls are made of clay, there are also at this period many made of leather or cloth, with limbs added by string and again movable. These are more or less unbreakable compared with the clay ones, but most have perished with age.

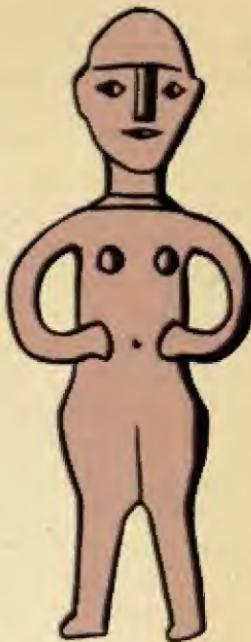
Dolls are manufactured at Sardis, the capital of Lydia, and in Athens the merchants have their stalls. Called "Koroplastoi" there is quite a trade in doll-making, and special craftsmen for making them.

The little Greek girls play with dolls, but on the maiden's wedding morn, about the age of thirteen, she offers up her doll, together with its clothes, to Artemis, or some other god.

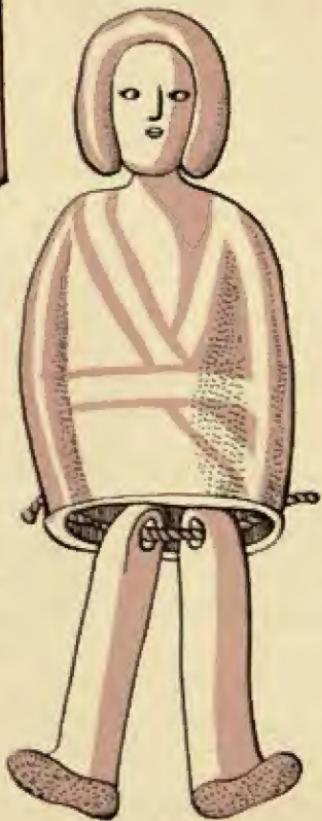
In Rome, which is begun about 753 B.C., images have been found similar to the Greek ones and modelled in the same way. Some are playthings, and some are grave symbols. The richer you have been on earth, the more offerings are put in your grave.



BONE



BRONZE



CLAY

*Flat bone doll from Troy. Bronze doll from Germany. Ochre clay doll.  
700-300 B.C. Clay one from Ashmolean Museum.*

Some are of great value, being made of gold, silver, tin, or copper. So many valuables are put underground, that in China a law is made, limiting the number of objects to fit your station, and much later on, in the 14th century, this number is limited by law to one object only, not only in China but in other countries as well.

Eventually a trade springs up, so many of these little objects are being made. These clay figures can be bought in the streets and in the markets which are usually set up near some place where games take place, such as a sports arena. In Pompeii the dolls are for sale in the shops, and are paid for with money. Small change is available about the 7th century B.C., before this a bartering system is used.

The cheap dolls are made in moulds over a wooden base. Sometimes this base is left hollow, and these cheaper dolls can be purchased by servants and slaves, but the richer people prefer better dolls which are moulded by hand. Some are made of wax, and even fitted with glass eyes and instead of painted clothes, real material is used for the dresses.

As in Greece, the little Roman girls are married about the age of thirteen, and they, too, discard their dolls and offer them up on marriage to some goddess : Venus sometimes being the chosen goddess, or Minerva, who is the goddess of Spinning.

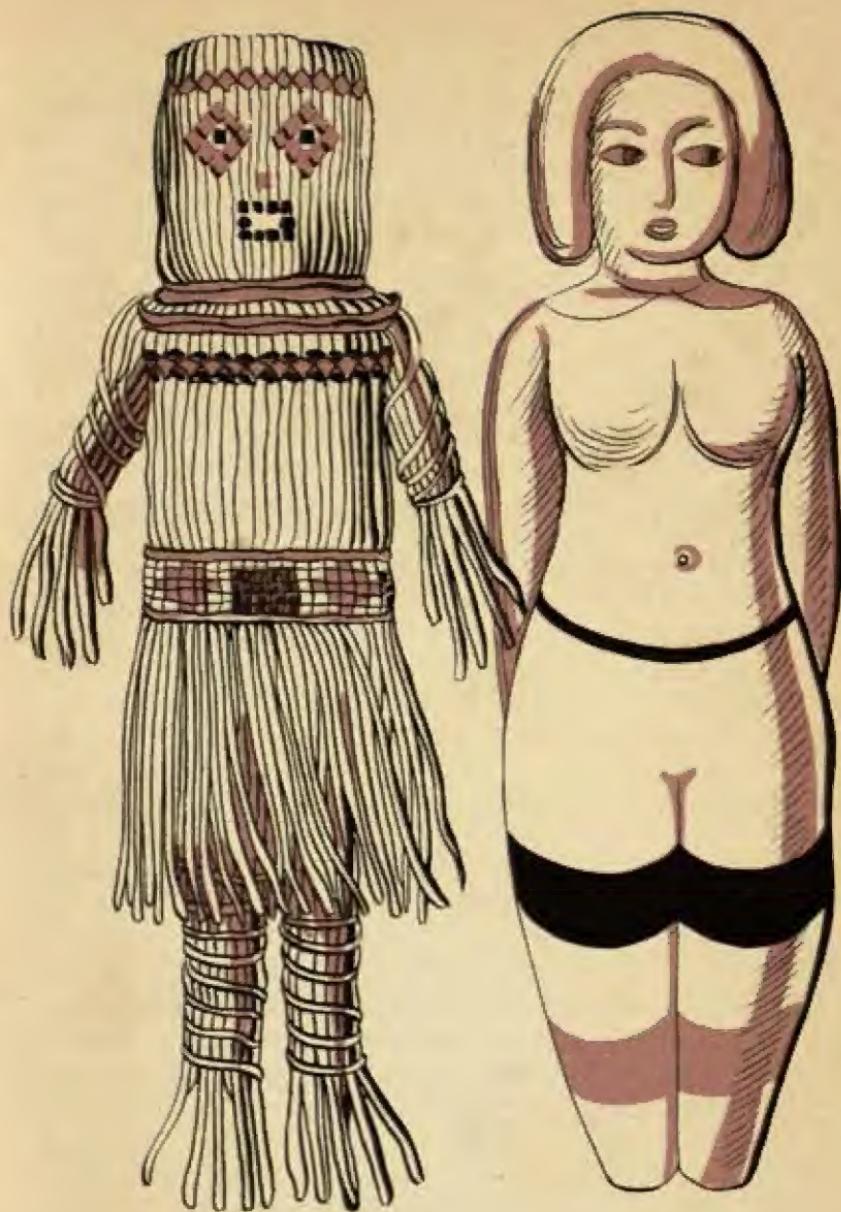
Cotton garments are worn in Egypt, and the rich people have cloth of gold. In Rome comedies are performed, and in 100 B.C. Julius Caesar is born. The clothes are the familiar draperies, fine stitching is not yet, because the needles are all made from bone. The clothes are mostly held together by elaborate pins and brooches, and sandals are worn on the feet. In 549 B.C. a law is passed preventing women from wearing more than three garments at once.

Pupa is the Latin for a girl, doll, or puppet.



*Greek clay dolls with movable limbs, 4th century B.C., British Museum.*





*Ancient doll of string. Pottery doll from Fitzwilliam Museum,  
Cambridge. 30 B.C.*

It is only fourteen years after the death of Christ that London is founded by the Romans. Dolls are still put in graves, some are of clay and some of wood. In Italy cloth and rag ones are made, and the picture shows a rag doll made about the time of Constantine the Great. It is rather shabby, of a brownish colour, and is about 4 in. long.

A few dolls, found in graves near the River Nile, are made of wool, dyed in bright colours, and on some wooden dolls woollen dresses in a kind of crochet stitch are worn. Knitted fabric is made in Arabia.

Ivory dolls are made in Rome during the 4th century. Some of the bone and ivory dolls found in the catacombs have blue eyes and hair occasionally dyed yellow. The dolls are buried with the little girl if she dies before marriage.

The German dolls are called "tocke," which word originally meant a block of wood, and they look more like ninepins with their stumpy legs. Dolls are bought at the fairs which are held in many towns, usually near churches—there is even an annual fair held on Mount Calvary. However, this middle period is known as the "Dark Ages" because there is much chronic disorder and rule of force. The English forests are full of wolves and bears, and the houses are of wood and mud. Many towns are plundered and deliberately set on fire and it is a wonder that anything above the ground survives at all. Man gives up his freedom in order to be protected, and gradually the common man becomes the servant of the lord of the manor, that is, the man with more might. All the wooden dolls made at this time have perished, though from contemporary writings the toy dolls are described as having faces indicated by paint, and are dressed in woollen clothes. In England the dolls are bought at the public fairs and cloth fairs, from the booths and stalls which are set up near the churches that are being built.

The fact that the soil in the northern countries is far damper than that of the southern ones, is one reason why the dolls placed in the graves have perished. The graves also are not as airtight as those of the Egyptians. The hole in the wooden figures may be there to take some kind of offering.



*Roman rag doll. A.D. 4. Wooden dolls. A.D. 100. Brown colour.  
British Museum.*

ALL over Europe clay and cloth dolls are being made, sometimes these cloth dolls are no more than a bundle of rags, but occasionally the body and head is a kind of leather bag filled with sawdust.

Many of the English dolls perish during the Plague or Black Death of 1348, when many objects are burnt for fear of infection.

The wooden and cloth dolls are made by people in their own homes, and in the 14th century a toy and doll industry is gradually beginning at Sonneberg in Germany, where dolls are made for sale. They can be obtained at the fairs, where also small figures of gingerbread are sold; and in 1307 it is forbidden to lie, cheat or steal within the cathedral precincts. What shops there are must be shut during the fair's visit, and cloth, stuff, and leather are offered for sale. There is a fair on St. Giles Hill in Winchester, in the 11th century, and the monasteries sell drapery, pottery, and spicery. In 1364 the mercers sell haberdashery and toys, paying half for their stalls if they put the wares on the ground.

The account books of the French Court mention a fashion doll that is a model to show off a style of dress. So beautifully would the dresses be made, that already the fame of them was reaching foreign courts. In 1391 the Queen of England, wife of Richard II, has French dolls sent her, in order to see the fashion. Being French herself, she obviously knows about the Paris dolls, and as she is about twelve years old, she may play with them as well. The dolls themselves are made simply of wood, but the dresses are more elaborate.

It is about this time that the famous mechanical clock is made in Strasbourg. This has moving wooden figures, which could be the forerunners of the clockwork dolls of the 18th century.

By the 12th century wool is spun and woven in the homes and wandering pedlars travel from village to village, selling their wares.

In 1331, the Flemish weavers help the English to make their cloth more perfect, and the English ladies are already becoming famous for their hand embroidery, which they have done from Saxon days.

The doll-makers are known as Coroplasts.



*German clay dolls. 14th and 15th century.*

AWAY in Germany, quite a doll industry is being carried on at Nuremberg and Sonneberg. The fact that the doll-makers' names are on record shows how important the industry is. In 1413, one named Ott works in Nuremberg, and H. Mess in 1465. In England little figures are sold at the town fairs, some of them being the little gingerbread men, and replicas of saints. On the stalls outside the Palais de Justice, in Paris, charming and attractively dressed dolls can be purchased.

In Saxony, up in the Erz Mountains, there are peasants carving dolls in their spare time, at first for their own children, and later on as a trade. The tall fir trees are cut down in the spring to prevent the sap from rising, and then later are sawn up into small lengths or blocks. In the dark winter evenings they carve away to their hearts' content, making little wooden dolls, each one different, some even having movable arms. These are worked by simple joints or tied on with string as the early ones of Ancient Greece had been. Martin Luther, when rebuking women for their vanity, complains that they dress themselves like "pretty Tocke," the word "Tocke" being the German for a doll, and usually applied to the wooden stump dolls. In England the dolls seem to be called babies or poppets, which may have come from the word "puppet." Puppets also were on view in the many fairs held in the towns, such as London, Ely, Winchester, and Frankfort, Magdeburg, Leipzig and Munich.

In some of the contemporary woodcuts are shown doll-makers at work. These show the separate arms and legs, and also clay dolls being made in moulds, which were then stamped out and fired. Sometimes these clay dolls have a mark on the front of their body the size of a small coin. This could be carved out, or pressed in before baking, and from this circular depression it has been suggested that these dolls are presented with a coin to a new baby as a gift.

The wooden dolls are painted with size colours and then varnished, some makers using the bismuth colouring process. Many of the "tockenmachers" live in Nuremberg, and medieval woodcuts show them at work.



*Doll-makers at work, and a kiln, from the original woodcuts in the  
Hortus Sanitatis, 1491.*

In Nuremberg, also, the artist Albrecht Dürer lives. Whether he sees the dolls in this town or on his visits to Italy is not known, but he certainly has the idea of using a lay figure to help him in his work. This lay figure is like a large jointed doll, being 23 cm. in height and having ball joints. These joints make even the fingers, toes, and jaw movable, but it must be remembered that this figure is definitely not a child's plaything.

In 1450 at Sonneberg, large clay dolls are made. Some are 19½ in. long, with robes modelled and carved in a pattern. These probably are toys, as the dress is part of them, but "fashion dolls" still continue to be made, and even the Spanish Queen is ordering her clothes from Paris, by means of the "fashion doll."

To give some idea of the period, and of the clothes in which these dolls are dressed, it is interesting that in 1492 Christopher Columbus sails across the Atlantic to America, where he finds the natives clothed in cotton, and he himself is dressed in Indian cotton.

In Mexico, at the end of this century, the natives are wearing cotton garments dyed in brilliant colours, and during the whole of the 15th century linen is a favourite dress material.

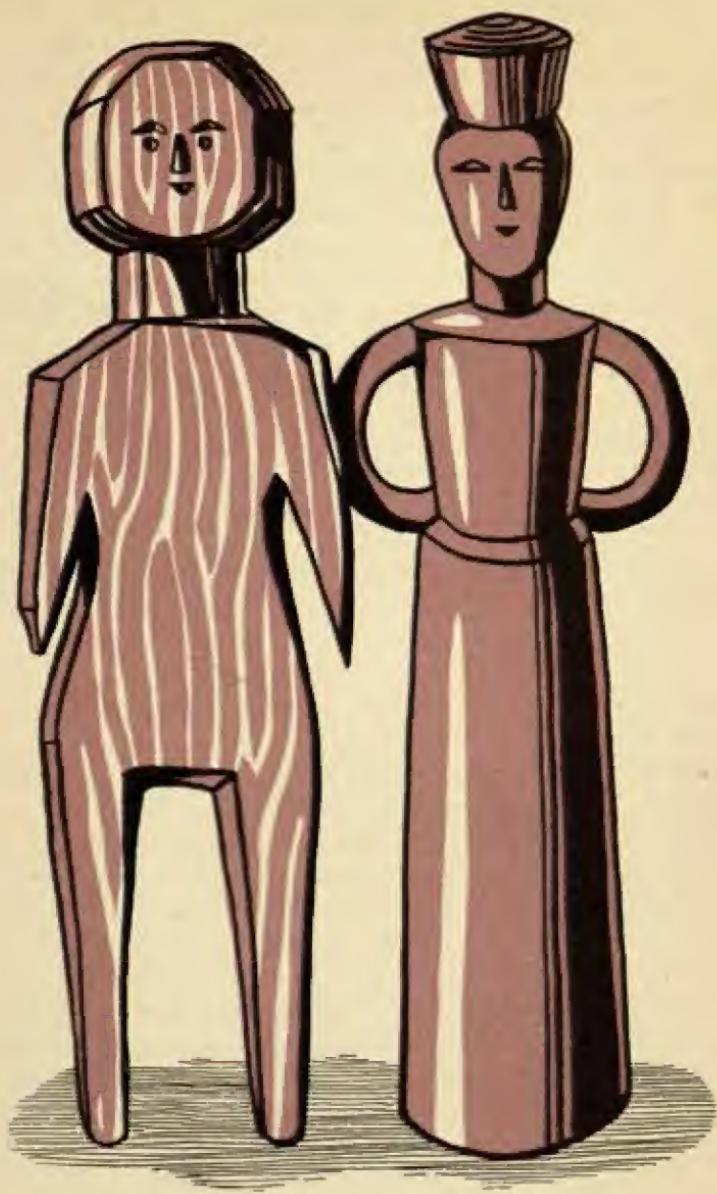
Printing is invented about 1440, and dolls are depicted in the many early woodcuts done at this time. The little girls' costumes in the pictures give an idea of how the dolls are dressed and often the child is shown holding a doll's cradle in one hand. The dolls are usually about 9 in. long.

This is still a period of fires and plundering, so that most wooden dolls perish at this time.

Knitting is a trade and much wool is woven. The women show no hair, and they wear pointed shoes stuffed with dry moss. Maybe they stuff their dolls also in the same way. A curious gable-end headdress is worn by ladies of rank.

The Paston letters mention various cloths, among them frieze for children's gowns. This is bought in London, and Margaret Paston says, "When I have them, I will do them makin."

The low V-necks are filled in with stomachers, and in 1470 broad shoes with square toes arrive from Flanders.



Carved wooden doll and turned wooden doll. Sonneberg. 15th century.

IN many parts of Europe the doll industry is flourishing. Sonnenberg and Nuremberg become a centre for dolls, and as early as 1566, dolls of wood are being marketed from here for sale in Venice. The cruder dolls are "turned" by the local turner, the bodies looking more like ninepins, while the better dolls are made by the genuine doll-makers.

In 1530 Charles V of France orders dolls for his daughter. These are probably the expensive kind, the heads sometimes being of wax, terra-cotta, or even of alabaster. The word "doll" is used in England, but during Queen Elizabeth's reign, they are often referred to as "babies." Susannah, the elder daughter of Shakespeare, may play with dolls during this period; there are certainly many dolls and puppets for sale. In 1550 some of the dolls are manufactured by pouring a kind of millboard into moulds.

Henry IV of France marries Marie de Medici as his second wife, and finds that she is interested in the French fashions. He writes, "Frontenac tells me that you wish to have samples of our fashions; I am, therefore, sending you several model dolls."

Some of the dolls are made of material and stuffed. Their faces have embroidered features, and dresses which are models of the fashion of the day. Pictures of this period show embroidered dolls, similar to the one held by Arabella Stuart, in the possession of the Duke of Devonshire; another is in the picture of Princess Marie of Saxony, painted by Cranach about 1590. Many of the woodcuts by Jost Amman show little girls holding dolls, the dolls being clothed like grown-ups, because the children are also dressed as their parents.

The dresses become more elaborate as about this time Spanish needles are introduced into England and finer needlework is possible. In the Saxon Court of 1572 there are dolls made of cloth and stuffed. These can dance about by pulling strings, and are for amusing the grown-ups as well as the children.

By 1600 there are no less than seventeen workshops in Nuremberg making nothing but dolls, the early ones being of wood, and the heads carved and painted. Very often the legs are left unfinished, with a stumpy lower half, but as these dolls are



*Four stump dolls. Two centre dolls from contemporary woodcuts.  
16th century.*

intended to be dressed it is of no consequence, especially as it makes them easier to stand up, with their long gowns. The carved ones have flat backs.

Catherine de Medici is in power in France, and she has two dolls dressed to show her the latest fashion, one in day clothes, and one in night attire. This lady, who has no children of her own, has all her dolls dressed in mourning when she becomes a widow.

At the very end of this century Walter Raleigh crosses over to America, and names Virginia after the virgin queen, Elizabeth. The sailors in his expedition and in that of Lord de la Warr later, have wooden dolls with them which they give to the people of Roanoke and Jamestown, and "They are greatye delighted with puppets and babes which are broughte oute of England."

Although the English towns are dirty, where the crows and ravens are the only refuse collectors, in the country the orchards and gardens are very well tended, and this also is a period of beautiful dress materials—there are silks, velvets, satins and damasks, and threads of gold and silver, the threads often referred to as "twisks," and garments with much fanciful embroidery are known as antic-woven. The clothes of the well-dressed girls are so grand that again they are rebuked for "decking themselves up like dolls."

In 1571 the Duchess of Lorraine orders dolls to be sent from Paris as a present for her new-arrived granddaughter. There are shops at this time, mercers, drapers, tailors and hosiers, the shopkeepers and merchants living at their business premises. Sometimes the doll is dressed as a lady of fashion, and sometimes as a mistress surrounded by attendants.

During this period many of the dolls are referred to as "babies," and the children are often known as Barns. There are also a few male dolls, with slashed sleeves and doublets.

Red is a popular colour. The dresses are heavy, sometimes embroidered with silver flowers and many jewels and buttons. Some of the ladies do openwork embroidery and learn to make lace. Queen Elizabeth is very fond of lace, and divides her ruff in front to show more lace at her bodice. A hoop known as a farthingale is worn, and the bodices come to a point below the waist. The little tabs on the doublets are known as tassetts.



GINGERBREAD



GINGERBREAD



SIDE



SIDE



FRONT



FRONT

Gingerbread dolls. Glazed pottery heads with inset blue eyes, found at Greenwich Park, now in the London Museum. Doll from contemporary painting. 17th century.

THE legless dolls known as Stump Dolls are made all over Europe, in Denmark, Russia, and elsewhere. They are easy to hold while being carved, and are firm for standing. The turners turn the wooden dolls, the bismuth painter colours them, and many of the wood-carvers carve dolls either as a living or in their spare time.

In Nuremberg where there are seventeen doll workshops by now, the better dolls have their heads and hands made separately by craftsmen skilled in the job. Sometimes of wax, terra-cotta, or alabaster, they are more lifelike than the wooden ones, but even in 1619 the plaster doll is for the rich classes only, the poorer children playing with the wooden dolls from Sonneberg, which are very popular.

Among the rich, and amongst royalty, it is the fashion to give these expensive dolls as presents. In 1604 the young Dauphin in France has a gift of a state coach filled with dolls, and in 1617 a complete working model of a farm equipped with dolls is made.

The Princess of France, in 1630, has some lovely dolls, which she could dress and undress, and in this century also, dolls' houses become the fashion, and the little house dolls become so popular. At first the houses are just a single room, then they become a whole house, and all of these are "occupied" by dolls, dressed to suit their various requirements. The mistress of the house is surrounded by her maids, and the children are in their nurseries.

Oberammergau is famous for its painted dolls, and many factories send their wares here, to be coloured in a special way which is permanent.

The little boys of the time are Rembrandt, Milton, Molière, Bunyan, Peter de Hooch, and Christopher Wren. There are shops for toys and dolls, amongst the haberdashery goods, and the gingerbread men and fairings are still popular at all the fairs. The cry from the stalls and toy booths is "Pretty Doll," in 1638.

In England the girls wear their hair in little ringlets round the back of the head and on the sides, with curls on the forehead, which is copied in paint on the wooden dolls' heads. Their dresses have long, pointed bodices, worn with full skirts.



*Carved wooden doll. 9 in. high. 17th century. London Museum.*

If there is a male doll, he has a trimmed beard and curled moustache. They wear square-toed shoes and the men have cloaks, but there are very few male dolls at this period.

In France some of the little dolls carry muffs, which idea is later copied in England, but you must remember that all of these dolls are wooden ones, except the few which are made as presents to royalty.

The wooden ones have carved faces, painted features and hair, and occasionally some have human hair gummed on.

Princess Elizabeth, the elder daughter of James I. of England, plays with dolls. When she goes to stay in Scotland, two dolls are provided for her, which are entered up in the household accounts as "TWA BABIES."

However, not all the little girls like dolls. Lucy Apsley, born in 1620, who later wrote the memoirs of her husband, John Hutchinson, says of when she was a little girl, "Play among children I despised, and when I was forced to entertain such as came to visit me, I plucked all their babies (i.e. dolls) to pieces!"

In the diary of the Lady Anne Clifford by Violet Sackville West, there are descriptions of dresses worn at this time, and the little girl in the book wears leading strings attached to her dresses. When she is three years old these are cut off. In the London Museum, at present in Kensington Palace, there is a doll in the basement with leading strings attached at the shoulders in the same way.

Some of the dress materials mentioned in this diary are: black taffety, silk grosgram, red baise, lace and crimson velvet. Farthingales, that is hooped petticoats, are also worn, and many of the dolls made of textiles are so elaborate that they are almost needlework specimens in the round.

The King of Sweden is presented with a pair of mechanical dancing dolls in 1632, as a present from the people of Ausberg, and in Germany home-made dolls are displayed on the stalls in the market places. Many of these dolls are simply a head with a body, the whole figure being made to stand up by its hooped petticoat and long full dress.

"Gentlemen, if he go to the Fair  
he will buy of everything to a baby there."



*Italian doll. Yellow dress, pink-shaded embroidery, blue cloak, brown shoes with red heels and flaps and wood head and arms, cloth body, braid hem and linen petticoat. 17th century.*

THE French fashion dolls are still in demand, but in Germany the German women are laughed at for ordering their clothes by having these "dressed up" dolls sent to them from Paris, and in England also the women are referred to as being "trickt up with ribbens and knots like Bartholomew Babies"—that is, dolls which could be bought at Bartholomew Fair.

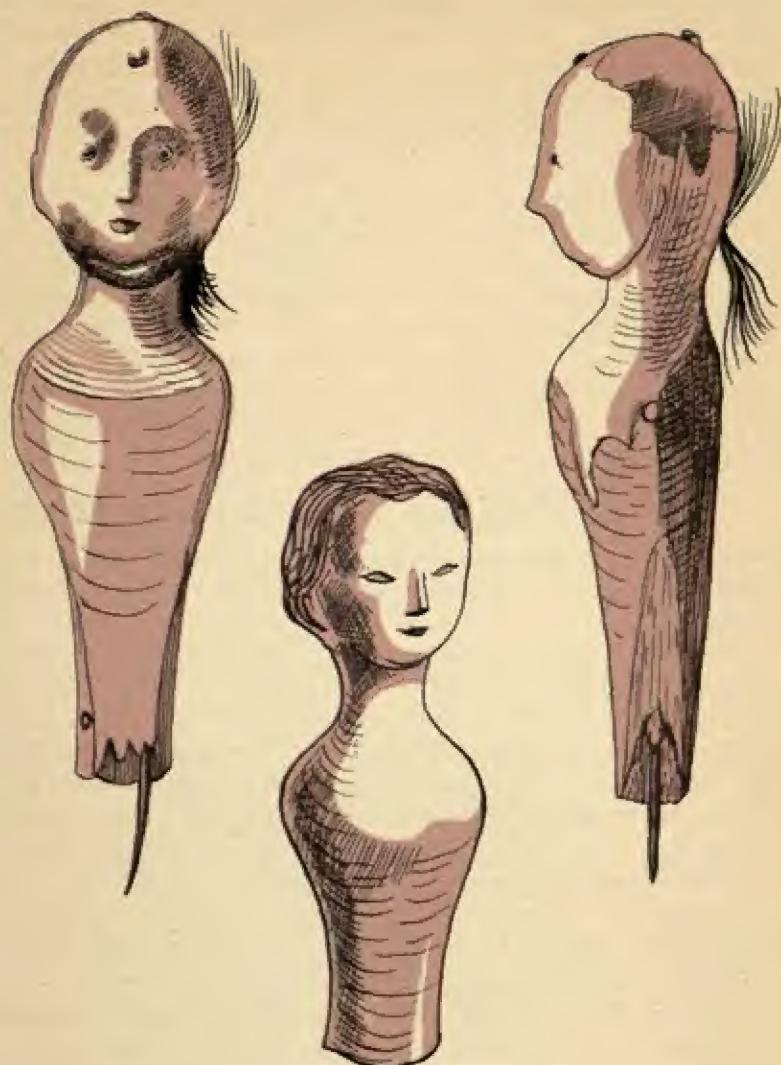
England is famous for wooden dolls and some appear to have glass eyes. The carved heads are usually a little larger in scale on the English dolls than those on the Continent, and some of the dolls are about 15½ in. high. The head and neck are in one, and the lower arms and hands are finely carved of wood with separated fingers stretched out. The eyebrows are painted on in a thin brown line, and the whole face has a nice serene expression. These lower arms are usually stitched on into the sleeves of the dress.

It is natural that dolls are dressed as grown-ups, because children also are dressed like their parents in almost every detail, though less elaborate. Boy dolls wear long square coats, buttoned all down the front, with full breeches beneath, and garters with bows on the sides. In one of Jan Steen's pictures is a toy figure of St. Nicholas.

In England the Great Plague is responsible for the few dolls which are to be found at this time. There is no Bartholomew Fair and "There is a dismal solitude in London streets—now shops are shut in, people rare and very few that walk about, in so much that the grass begins to spring up in some places, and a deep silence in every place, especially within the walls."

Later, when the fairs are revived again, Mr. Pepys goes to Bartholomew Fair and sees the puppets, the top shops, hobby horses, and gloves of gingerbread. Indeed, he goes round twice in one day. The dolls are elegantly dressed and carefully packed in boxes, and the Bartholomew Babies seem to have been regarded as the best. Dryden refers to baby-toys as "little babies or poppets," but during William and Mary's reign many of them are referred to as dolls by contemporary writers. One of the cries of the cities is "Pretty little Doll-pol."

The girls' hair is in ringlets with little curls on the forehead



SIDE

FRONT

*Flat-back dolls. Wood, with thin coat of painted gesso, London Museum, and one similar at Christ's Hospital, Hertford. Glass rod for eyes.*

and sometimes loops of ribbon hold up the hair. They wear capes, with hoods tied under the chin. Their gowns have pointed bodices, long flowing skirts, and little loops and bows here and there.

In the Victoria and Albert Museum there is a fine English wooden doll of 1680, with painted features, and about 1 ft. 9 in. high.

Quite a number of wooden, painted dolls exist now that the Great Fire is over. In 1690, some have painted hair, but a few have real hair poking out in front of their caps, or fair tow.

In 1698 pulp dolls are made, ones of gum tragacanth also, and those dolls with heads of wax and alabaster are fragile and much more expensive. In Augsberg, a Daniel Neuberger makes wax dolls as hard as stone, and paints them realistically.

Sometimes the wooden heads are covered with gesso and painted, the hands and arms being carefully carved and usually made separately and sewn into the sleeves of the dresses.

The gowns are beautifully embroidered, and many of them have leading strings attached to the back at the shoulders, as did the children's costume of this period. Most of the dolls have quite flat backs.

It is the fashion to have the hair tightly curled, with one or two curls falling over the front shoulder, and the sleeves came just below the elbow with a turned-up cuff. The over-skirt is looped back, showing the under-skirt and little pointed shoes.

Later, about 1690, the hair is parted in the centre and put on top of the head, except for one or two curls left to hang over the shoulders. The dresses are long and cut in one, and often a beautifully embroidered little short apron is worn over the front of the dress, which is sometimes edged with braid at the hem.

The boys are very grand, showing waistcoats under their coats, with much embroidery, and even little "clocks" on their stockings. Daniel Defoe, Bach, Hogarth, and Chardin are all children at this time and many of Chardin's pictures, later on, show children holding dolls or playing with toys. Most of the dolls still have no legs, but rely on their stiff petticoats and dresses to make them stand erect.

Some have black painted patches on their faces, and in England muslin is worn for the first time.



Carved and painted wooden doll. French hair style, kid hands, cream skirt, pink overdress. Said to be a gift to Queen Anne from a lady-in-waiting. 1690. Victoria and Albert Museum.

THE various courts of Europe still have their "fashion dolls," showing the new gowns and headdresses.

A famous fashion doll of Paris, known as "La Poupée de la rue Saint Honoré," is made, and six replicas are sent to the richer people of Europe, which later are shown to the ordinary public, much as the fashion displays are to-day when royalty has a "preview." Some of these dolls are kept on view under the arcades of St. Mark's, Venice, in order that the public may see the fashions. So important are these dolls that even when England and France are at war in 1704, during the reign of Queen Anne, they are still allowed to go to and fro between the two countries. The Queen of England has dolls sent her from Queen Isabeau of Bavaria.

About 1700 there are six master makers of pulp dolls in Europe. The doll's body often consists of a bag stuffed with rags, the arms and legs being held on by tape, and even now the legs are often still merely a stump. Later, the body is made of leather and stuffed with bran or sawdust, this being pressed in with a smoothed stick to make it firm and hard.

The English dolls are characterised by rather large heads; and in Nuremberg many little painted wooden dolls are made. Every doll is a grown-up lady, very rare it is to have a male doll, and then usually to fulfil some duty in a doll's house. The wax heads on the small dolls made in Germany in 1716 are for the expensive dolls only, and in this year some costly clockwork ones are made. England is renowned for her wax dolls, many of them now, instead of having their clothes sewn on, begin to have them made to take on and off, and in 1722 the little Spanish Infanta plays with such dolls, hers being most elaborate affairs. When clothed and jewelled, one costs the vast amount of 22,000 francs, and is a present from the Duchess of Orleans,—this being a great deal of money at this period.

The carved wooden heads have human hair gummed to them, not very carefully, as it only pokes out at the back of their little muslin caps, with a little showing at the front. The hair is brown, and the eyes are painted brown also, with an eyebrow above usually in one long thin brush-stroke. The lips are painted red,



*Carved wooden doll. Jointed legs, covered in silk, cloth shoes. 1702.  
Victoria and Albert Museum.*

with the mouth shut and a smiling expression, making the whole face look rather jolly and countrified, with brightly painted cheeks.

Many of the dolls now have legs and on their feet are shoes made of cloth and tied with a bow on top. There is no difference between left and right foot.

The bodices often have little shaped-pieces down over the long skirt, and the sleeves and neck are finished with fine gathered lawn. Sometimes the fronts of the bodice have cross-wise bands and a waist belt. Small aprons are worn, and some of the overskirts are looped up at the back. Underneath are quilted petticoats, the dresses being longer at the back than the front.

Gainsborough and Joshua Reynolds are small boys at this time.

In the reign of George I, 1714, the hair is dressed very simply off the forehead with a knot of curls on the back part of the top of the head, a little frilled cap is worn, with sometimes a shallow-crowned straw hat on top. Some dresses have a kind of sack back, which is two pleats starting from the shoulders, with stitches a little way down. The sleeves are gathered at the shoulders and finished with a frill or a shaped edge.

There is an English doll of the period of Queen Anne in the Victoria and Albert Museum. This is about 1 ft. 10 in. high. She has real hair, blown glass eyes and carved wooden hands.

Another wooden doll of 1710 has leading strings attached to its dress, and is about 1 ft. 4 in. high. Except for the hair, which is put on with gum, the features are all painted, including the eyes. This particular doll, dressed in striped silk of blue and yellow with a narrow red-striped edge, has a beautiful embroidered white apron and a mob cap, and is now in the London Museum.

In an English newspaper of 1712 appears an announcement saying that the French Fashion Doll for that year has arrived at King Street, Covent Garden, and in 1727 Lady Lansdowne sends a large fashion doll, attired in court dress, to the ladies-in-waiting of Queen Caroline.

Some farthingales are worn with wooden hoops.



*Carved, painted, jointed wooden doll. Cream brocade dress, with red and green. Muslin cap and apron. 1702-1714. Victoria and Albert Museum.*

IN London, in St. James's Street, fashion dolls are dressed and sent abroad. In George II's reign such a doll as this is taken to America for display in Boston. In the *New England Weekly Journal* of 1733 is printed the following advertisement:

"At Mrs. Hannah Teatt's dressmaker at the top of Summer Street, Boston, is to be seen a mannequin, in the latest fashion, with articles of dress, nightdresses, and everything appertaining to women's attire. It has been brought from London by Captain White. Ladies who choose to see it may come or send for it. It is always ready to serve you. If you come, it will cost you two shillings, but if you send for it seven shillings."

These fashion dolls are for grown-ups only, and many have survived because they were never played with by children, and were always being renovated from top to toe. In exhibitions of to-day and in museums, many of the larger dolls are these fashion ones, and are not true playthings. Most of these are grown-up ladies, and some have trousseaux and even luggage, showing the vogue of the time.

Not only are the clothes in the latest mode, but the style of hair-dressing is also shown, all the fashion dolls being equipped with real hair, and even jewellery, gloves, and shoes.

Gradually, with the advent of the illustrated publications showing current fashions, these elaborately dressed dolls disappear.

During the reign of George II in 1730, the simple dresses are of various lengths, and sometimes quite short. Later, flounces come on the skirts. The corset bodice is worn, with sleeves of lawn, quilted petticoats being very much the fashion. The dresses are sewn with linen or silk thread until the end of this century, but the Industrial Revolution brings cotton thread to England, which is at first sold in hanks or skeins.

There are a great many dolls' houses and doll-rooms made during this period and most of these are occupied by dolls, male and female, some of which are of wood and some of wax.

In a painting by Hogarth there is a doll made to stand on a little wooden cart with wheels.



*Wax doll of 1740. Lace bonnet, cloth boots, leading strings.  
Victoria and Albert Museum.*





*Wooden doll. Hair attached, cream brocade dress, with red, green, and yellow. Hooped petticoat edged with fringe. 1740-1746. London Museum.*

THE wooden dolls made for centuries in Holland, and known as "Flanders Babies," become very popular in England. These are simple, and are often made by the Dutch children themselves. They are of all sizes from minute little ones about  $\frac{1}{2}$  in. high to larger ones of  $1\frac{1}{2}$  ft., and cheap to buy, the little ones being a penny or twopence, and the price gradually going up to about half a crown. They are easy to dress with their jointed arms, and these "peasant" dolls gradually come to take the place of the former aristocratic dolls, which indeed have only been played with on Sundays and special occasions. Now that they are cheap to buy, the children themselves can try their hand at dressmaking, for which the cotton thread is bought in hanks or skeins.

Many of the wooden dolls from other countries also have jointed limbs, and some are made to walk by putting one's fingers in the back of the rather-wide especially made boots.

In 1740, human hair was used on the better dolls for richer children, and the Georgian wooden-jointed dolls with their blown glass eyes and painted cheeks are very beautiful with their serene expressions.

By 1750 there are many dolls with blown glass eyes. These are usually of a very dark brown, almost black, with no pupil in the centre of the English ones, whereas the continental ones show a coloured iris. I have shown a glass eye in the illustration on page 39. Many of these dolls survive and may be seen in the museums.

In 1750, some dolls are made of kid and stuffed, these having wax faces instead of painted wood, and by the middle of the 18th century many dolls have their head and shoulders made of wax, including the hands and feet. These are for playthings as well as for fashion dolls. The latter, arriving at Dover from France in 1764, are invoiced as "Les Grandes Courriers de la Mode" and these are life-size in order to sell the dresses. Descriptions of the dolls and their dresses are mentioned in the current fashion magazines.

Boswell, Sheridan, and Nelson are children in this period.



*Painted wood, glass eyes, green silk dress, pink front and cuffs, lace apron.  
Early 18th century. Victoria and Albert Museum.*

IN 1780 many of the dolls have eyes of coloured enamel glued on, and these continue for quite a time. Some dolls with these eyes are in the London Museum, mostly blue ones, but another in the St. Albans Museum has enamel eyes of brown. Some of the dolls' heads are of skin-coloured wax over a wooden base.

In 1775 Jane Austen is born, and George Washington is a little boy of about six years old. Other children are Charles Lamb and Constable, the artist.

At this period in England the dresses fall fairly straight, nearly to the ground, and large mob caps have a big bow on the front. Sleeves are sometimes gathered in several folds at the elbow, and waists are higher, sometimes finished with a sash, and a large lawn fichu is worn round the neck. About 1776 the dolls carry umbrellas or parasols, and indoors fans are used, some of them very beautiful. The shoes are very small at the heel and have pointed toes, but in 1800 the shoes are tied up the ankle like sandals, and heels have disappeared.

There are many costume dolls, and in France Marie Antoinette and her ladies amuse themselves with them at the French Court. The dresses last about one year, and many fashion dolls survive, as care is taken of them and they are still in good condition.

The author of the *Fairchild Family* mentions that in 1779, when she was four years old, she has a present of a doll with a paper hoop and a wig of real flax. When she is eight years old she sees an umbrella for the first time in her life. She wears muslin dresses over silk slips, and wide coloured sashes.

About 1782, the French fashion periodicals commence and in 1798 the English magazines begin also to have fashion plates, but at first this does not affect the fashion dolls. People prefer to choose their dresses "in the round" rather than in the flat.

The children are dressed in comfortable clothes, no corsets, no hoops and no heavy petticoats. Girls wear long frocks with sashes, and boys have open-necked shirts, short jackets, and long trousers or pantaloons. These fashions are known as English Dress, and a century later Kate Greenaway uses them in her illustrations.



Wooden doll, wooden hands, flat back, green-and-yellow dress. 1763.  
Victoria and Albert Museum.

In 1790 paper dolls are made, about 8 in. high. These are one-sided flat figures, with various sets of clothes to put on them, which usually fit around the back of the neck.

In the *Journal der Moden* of 1791 is an advertisement :

"A new and very pretty invention is the so-called English doll which we have lately received from London. It is properly a toy for little girls, but is so pleasing and tasteful that mothers and grown women will likely also want to play with it, the more since good or bad taste in dress or coiffeur can be observed and, so to speak, studied. The doll is a young female figure cut out of stout cardboard. It is about 8 in. high, has simply curled hair, and is dressed in underclothing and corset. With it go six complete sets of tastefully designed dresses which are cut out of paper, etc., etc."

This advertisement leads to the idea being copied and adapted, peepshows being made with the figures having several changes of clothing.

In 1796 there are dressmakers in New York displaying London fashions by means of dolls, and men also follow the fashions by having doll models sent from their tailors. There are printed cottons and the long robes are often an imitation of Greek dress. They wear flat shoes and the girls wear pantalettes.

The little Princess Charlotte, born in 1796, and daughter of George IV, is very fond of her dolls, and some of these are in the London Museum. Her favourite one, called her "Great Doll," is a beautiful one with a wax face, holding a baby doll of its own.

Charlotte's mother is a German, so maybe the stiff little wax dolls made in Germany, are nicknamed Charlotte after her.

There is a nice doll with dress and sash, and little cap, in George Morland's painting called "Juvenile Navigators." Many pictures and engravings show girls playing with dolls to which strings are attached. These they hold in order to pretend that the dolls are walking. Most of them wear the usual long white muslin dress with a wide coloured sash.

It is said of the wooden Dutch dolls, sometimes known in England as "Sallies," that

"The children of England take pleasure in breaking  
What the children of Holland take pleasure in making."



*Cardboard cut-out doll, English, printed in colours. 1791.*

By 1880 papier-mâché dolls are being made, the pulp being pressed into sulphur moulds, which are in common use by 1810. At this period the dresses are worn a little shorter, very simple little dresses made of rich silk, velvet, or printed cotton, sometimes with a short puffed sleeve banded or caught with bows. Bonnets are worn, and hats with small or large brims and occasionally a hand-kerchief is put across the hat and tied under the chin. A few dolls carry little parasols, and some are still dressed as grown-ups. Often only one petticoat and one thin dress is worn.

No silk is imported in 1806, as Napoleon declares that he will go to war with any country which trades with Britain.

Many little Pedlar dolls are made of wood, usually with old women's faces. About 11 in. high, they are dressed as pedlars, complete with minute wares for sale in trays fastened around their necks. Genuine ones show the yarn in skeins, as it is not till 1806 that smooth cotton yarn, made by Clarks, was sold on reels for the first time. Pedlar dolls are also known as "haberdasher dolls"; some being made in the New Forest, and by a Mr. White, near Portsmouth. There are some now in the Victoria and Albert Museum, Bethnal Green, St. Albans Museum, and at Luton. There are two especially fine ones at the Luton Museum, bigger than usual, being about 1 ft. 10 in. high, and displaying the most carefully made minute wares that it is possible to see. Here also might be mentioned that many dolls are made of straw, especially in the Luton district.

Dolls of 1810 are also made with stuffed bodies, and wax heads and shoulders. Some of these have inserted glass eyes and real hair, much more care being lavished on the heads and shoulders than on the rest of the body. The lower arms, made of kid, give the appearance of gloves, sometimes indeed being quite flat.

The classic high-waisted dress is worn until 1808, the hair is gathered into a knot of curls at the back of the head and the shoes have pointed toes. In 1816 the dresses have a slightly longer waist and some have piped shapes set on fine net. Miniature Paisley shawls are worn.



*Stuffed doll. White dress, pink trimmings. Victoria and Albert Museum.*





Stuffed doll. Glazed china head and shoulders. 1814.  
Victoria and Albert Museum.

In 1817 china heads are made, including the hair, which is usually black, with a high gloss and dressed on top of the head with plaits or curls.

In France, in 1820, there are many wooden jointed dolls. In Sweden some are made of cloth, and those of papier mâché are very popular, but in all of them the fine workmanship is still concentrated on the head and not on the hands or feet. When the bodies are made of leather or material, they are now stuffed with animals' hair, or seaweed, this being a great improvement on the sawdust and bran which pours out so easily when there is a small hole.

About this period, in America, Harriet Beecher Stowe is a child, and in England, Charlotte Brontë is another, but a most important child is born in 1819—the little girl who became Queen Victoria.

The children in *The Fairchild Family*, written in 1818 by Mrs. Sherwood, often play with dolls. One of the dolls has a small trunk with lock and key, full of clothes. It has real hair, blue eyes, and well-made hands and feet. Another child has a "beautiful wax doll," and yet another, "a jointed doll with flaxen hair." One of these jointed dolls is dressed in a green satin slip, with gauze apron and bib, and a little round cap. The clothes are made to come off and on, and the small trunk contains night-dresses amongst other things.

The little china dolls are usually dressed as aristocratic ladies, whereas the "Flanders Babies" are often dressed in the costumes of the country folk, or even as the maids in the dolls' houses.

Grown-ups also play with dolls, as they derive much pleasure from dressing them, sometimes copying the latest fashions down to the smallest detail. Shoes, gloves, hats, large sashes, shawls and collars are made, some dolls being dressed in everyday clothes and others in elaborate ball-gowns.



*Painted wooden doll. Enamel eyes, brown cotton dress.  
St. Albans Museum.*

SOME of the coarse leather bags used for bodies are replaced by sheepskin, and are stuffed with fine wood shavings, and later, the forearms and feet are made of porcelain, usually far too small in proportion to the head.

In 1822 the dresses have short pointed bodices, and the little sleeves are gathered on the shoulders. The shoes are square toed, held by narrow ribbons crossed and tied round the ankle, and when boots are worn these are laced on the inside with a seam down the front. Large round straw hats are the thing in 1827, and sometimes the hair is done in stiff loops, set off with a high comb. Small straw poke-bonnets with high crowns are also worn, with the hair peeping out at the back. Some of these minute straw bonnets are very beautifully made, and so are the pedlars' tiny straw baskets.

Gradually the sleeves are set lower and little bodices take on a sloped appearance, the dolls themselves being made with sloping shoulders. Flat capes are worn outdoors, which can be taken on and off, and little shawls of Canton crêpe. Bertha collars, embroidered fichus and scarves of gauze are worn over the low-necked dresses.

In 1823, at the French Industrial Exhibition, there are dolls made which say "Mama" and "Papa" according to which arm is raised.

In 1825 the earliest-known sleeping doll is made. The eyes are attached to a lever which comes out at the waist, and by working it about the lids are made to open and shut.

In 1826 the first doll is made which can walk by itself, and in Paris, in 1827, a doll is made which when squeezed could say "Papa" and "Mama." This talking doll is patented by Malzel, the inventor of the metronome. Indeed, the machine age has commenced, the first English railway being in 1825, and it is interesting to note that all these mechanical dolls come about the same time.

Some of the china dolls, instead of having moulded hair, have a bald china head and the hair is attached to a small spot of black on the crown of the head. The bodies are still of cloth and the



*Fashion doll, 3 feet high, 1830. Victoria and Albert Museum.*





*Pedlar doll. Wax head on a wooden stick, broton dress, red cloak.  
St. Albans Museum.*

later ones have china arms and legs. In 1829 there are small wax dolls for sale at a penny each. Many of the dolls' heads are made of Dresden china. The whiter porcelain, known as Parian ware, looks like white marble.

There is a lovely doll of 1830 in the Museum at Bethnal Green, with kid arms and flat hands : it has a composition head and a real hair wig. Charlotte Yonge, born 1823, wrote *The Daisy Chain*, which book gives a good idea of the children of this period.

Among the poorer children, they are still making home-made dolls of clothes-peggs, pieces of wood, and even bones and old shoes, whereas the children of the well-to-do families have expensive dolls given them as presents.

In 1825 some of the skirts assume a kind of bell shape, and the hair is piled up with feathers and bows.

Many of the wares in use at this time can be studied from the trays and baskets of the pedlar dolls.

Little boy dolls are dressed the same as the little girls, with plenty of embroidery and bows of ribbons.

It is in these years that the machine age begins, and inventors turn their mechanical instincts to dolls and all kinds of new playthings arrive. The first-known sleeping doll is made ; she has a lever to which her eyes are attached, and by working it the lids are made to open and shut. In this doll the lever comes out at the waist to allow manipulation. A year later a doll is invented which can walk about by itself by means of a mechanical device.

In Paris, Monsieur Malzel, the inventor of the metronome, turns his attention to a doll which he makes to talk when squeezed. This doll, which could say "Mama" and "Papa" was patented by him in 1827.

All of these inventions, the machine age, etc., only affects the people living in the towns. In the country, the children play with their simple wooden dolls, their little cradles and carts, and dress them up in long flowing dresses with ribbon sashes. The ribbons often being bought off the wandering pedlars, who are a most welcome sight in outlying districts. The doll pedlars are usually women. One in the Luton Museum has a black face.



*Composition head and shoulders, painted hair, white muslin dress, pink velvet over-dress, silk hat. 1829. Victoria and Albert Museum.*

DURING this period the dresses are very decorative. The bodice comes off the shoulders and these are covered with capes and fichus. The sleeves are large, and the skirts full over flounced petticoats. The collars are very wide, and it is the fashion to have bright clear colours. Poke bonnets tilt to show the hair, and large flat circular hats are decorated lavishly with flowers, bows, and feathers. The hair is bunched at the sides with curls, and loops taken on to the top of the head, and often flowers and feathers are worn in the hair.

About this time a counter-balance movement for eyes is invented, and the machine-made dolls come on the market; wooden and papier-mâché dolls are still being produced, and also the stuffed body ones, which are now much better made. There are about ninety doll manufacturers in France alone.

By 1833, in England, Victoria, who is not yet queen, is sewing for her dolls. The dolls are made like the wooden Dutch dolls and are then dressed. These dolls are from  $3\frac{1}{2}$  in. high to about 8 in. high, made of wood and jointed, with painted and shaped forearms and hands. The heads are round, with features and black hair in paint, with little grey loops towards the forehead, varying with the different characters; the lower legs cream with painted black or red ends widened out to give the idea of shoes. These she dresses to represent many of the people of the court, indeed, she sews for her dolls until she is fourteen years old, with the help of her governess. All these dolls are now in Kensington Palace, where she lived as a girl.

The dolls' dresses mostly have bodices to the waist, with sleeves large at the shoulder, and full skirts set over petticoats. The straight hair is parted in the centre, with sometimes top plaits, and side curls over the ears. The little straw bonnets have straighter poke fronts than before.

In 1836 Isabella Mayson is born, who later becomes Mrs. Beeton, and writes her famous cookery book; while in America, Louisa Alcott, of *Little Women* fame, gives a vivid idea of the costumes.

Designs are sold for "Dollies' dresses" which are little folios



*Doll dressed by Queen Victoria.  
Pinky-yellow net dress, red shoes, yellow comb.  
London Museum.*

containing paper patterns. These are printed in London and Berlin, and many show Paris fashions.

Society ladies also make dolls and dresses and sell them at charity bazaars. Not only in England, but out in India, Miss Fanny Eden sells all she makes at one of these fashionable bazaars.



*Wooden dolls. First a mauve dress with red and white flowers, next a cream dress with red shoes, and then a pale blue dress with blue cloak and pink ribbon. 1833.*



*Green dress trimmed with lace; pale mauve dress with mauve ribbons, and a check dress, dark shawl and red shoes. Some of these are in the St. Albans Museum. 1833.*

By 1840 dolls are really becoming quite complicated affairs and consist of as many as ten separate pieces, these parts being made in various factories and not all by one doll-maker. In fact, the doll industry was flourishing.

Some have stuffed bodies with wax hands, arms, and legs, and some have heads and shoulders of painted composition, with the arms and legs of carved wood. Sometimes the china-headed dolls have wooden bodies with jointed arms and legs, and many of the wax faces have the corners of the mouth drawn down, giving a sulky expression. The wax dolls usually have painted features, and some dolls have enamel eyes and teeth of straw.

Queen Victoria begins her long reign in 1837. The hair is still parted in the centre with side curls over the ears. Most dresses have a pointed bodice with a normal waist line, but the sleeves, which had been huge, are gradually becoming smaller at the shoulder, with the fullness more at the wrist, where it is gathered into a narrow wrist-band. Many dolls are made to represent the Queen.

The little dolls' house dolls are bought unclothed and then dressed in the fashion of the day, but many of the larger dolls, especially in France, are bought ready clothed in beautiful dresses.

Printed calico is a popular dress material, though in 1840 the colours of dresses are rather dull, sleeves are plain, and the bodices come high up to the neck with a little white collar. Shawls are worn, some of the dolls from France have real cashmere ones, which are expensive, and in England, Paisley shawls are worn up till 1860, and many dresses are made of woven cloth of checks and squares from Scotland. Scotland becomes very popular during this reign, and many dolls are dressed in Highland clothes.

Outdoor shoes have heels and large rosettes, but indoors and for the evening, the shoes have no heels.

Because Queen Victoria has blue eyes, the brown-eyed dolls become unpopular in England, so most of them are sent to Spain during this period.

Some dolls even wear as many as seven petticoats, some of flannel and some of lawn. The dresses are sometimes wonderful



*Wax doll. Inset blue eyes, real fair hair, white hand-embroidered dress, drawn thread work, blue sash falling to the ground. 19th century. Presented by Queen Mary. Bethnal Green Museum.*

examples of hand embroidery, white on white being very popular, and mixed in with tucks and drawn thread work. Pale blue is a favourite colour for sashes and bows.

About 1841 a practical sewing machine is in use in America. This is invented by Elias Howe, and in 1846 an improved shuttle machine is introduced into England, so that makes the machining of dolls' clothes impossible before this time. The real dresses were very complicated affairs, and much dressmaking is done in the home. In the Science Museum, South Kensington, is Thomas's machine of 1855 and a Singer one of 1854, so that even real dresses are all sewn by hand before these dates. Mercerized cotton is named after John Mercer, who first makes it in 1844.

Charles Dickens has a blind doll-maker for one of his characters in his *Cricket on the Hearth*.

The earliest wax dolls are very solid and weighty, but later on the wax is poured over a papier-mâché foundation, in order to make them lighter. The Montanari family in England are famous makers of wax dolls, which are perfect in every way. The eyebrows, instead of being painted, are made of real hair and the hair on the head has each hair inserted separately, about 1849.

In France Monsieur Jumeau becomes famous for his Parisian dolls, while other French makers have their dolls' heads imported from Germany. Some of the heads and shoulders are of painted composition, whereas the arms and legs are of carved wood.

A doll of 1844 has a wax head with wax arms and hands. It wears a straw sailor-hat and a white dress with a blue sash on a very low waist, and is about 2 ft. high. This was later presented by Queen Mary to the Bethnal Green Museum.

In 1849 Monsieur Bru made bodies to move forwards and backwards by an internal organ.

Charles Worth, in Paris, uses his wife as a model for his dress designs and soon the end of the fashion doll is in sight. Gradually towards the end of the 19th century they disappear, and about 1880 many of the girls in the shops display the clothes to the customers.

There are two or three patents taken out about this time concerning the manufacture of dolls. India-rubber and gutta-percha are used, each figure being made of moulds, front and back, which are then pressed together with heat and the edges trimmed.



*China head, auburn hair, bun at back. Boned dress, maroon stripes, black-velvet trimming, pantaloons, black china boots, red gusset. Mid-19th century.*

IT is during these years that the first baby doll appears. Made in Germany in 1850, the baby dolls are exhibited at a World Exhibition in Paris in 1855. They are made of flesh-coloured papier mâché, very lifelike, and coated with a solution of wax to give a realistic skin effect. They have movable limbs, jointed hands, and blown glass eyes. Instead of being fully dressed, in order to hide the roughly made bodies, as before, these baby dolls wear only a little white vest, usually made of coarse muslin, edged with lace. Their success is immediate, and much pleasure is derived from dressing these beautiful baby dolls at home.

In 1850 the leather bodies of the other dolls are replaced by those of gutta-percha, and in the same year also some musical ones are made. Mlle Calixto Huret, a Parisian doll-maker, attaches a German china head to a gutta-percha body.

In 1853 the little dolls' house dolls have china hair, usually black, parted in the centre with waves across the forehead, and in Germany and Austria the little dolls with kid bodies and china heads have real hair, instead of it being painted china or porcelain, while in 1856 some of the stuffed body dolls have heads of papier mâché.

It is about this time that Madame Montanari becomes so well known for her dolls, and later on her son works with her, again putting fine workmanship into everything they make. Augusta has her shop in Upper Charlotte Street, London. In 1852 Richard covers the wax heads with muslin, thus making them much stronger, and soon the larger English dolls of 1855 are acclaimed as some of the finest in the world. Their features are painted, some have glass eyes and some of these open and shut.

Solid wax dolls are also made, but the early ones are very weighty and easily broken if dropped by mistake, apart from the dreadful fact that they melt when left in too warm a temperature. The features never regain their former beauty.

In 1850 there are many special workshops for making dolls' clothes. The little dresses have the sleeves tight at the shoulder and full at the wrist. The poke on the bonnet becomes smaller and fitted around the face, the larger brims having a little frill by the ears.

1858



### DOLL BY ANTON BENDA

SEPARATE LIMBS JOINED BY RUBBER  
OR ELASTIC CORDS.



1860

DOLL IN A  
SITTING POSTURE  
BY ALBERT HAAS

Two English Patents. Anton Benda, 1858, No. 2283. Albert Haas, 1860,  
No. 1866. By permission of Her Majesty's Stationery Office.

Between 1853 and 1864 the sleeves are rather bell-shaped, and during these years so many petticoats are worn by people, that about 1854 the crinoline is invented. This is a wire frame, very light, so that it is possible to have a lovely full dress without seven petticoats underneath to make it stay out. Some of the dolls have little wire crinolines beneath their dresses, while others have their dresses lined with buckram to give a stiff effect.

In 1855 the dress over the crinoline has the fullness pulled towards the back, which is the latest fashion. In the case of dolls this is often a piece of tissue paper stuffed up underneath the dress.

The hair is parted, curled over the ears, and is arranged lower down the neck at the back. When the hair is painted there are about ten black ones to every fair one, and red ones seem never to appear at all, though there is an auburn-haired one in the Victoria and Albert Museum.

Ludwig Greiner, the Toy Man, who had immigrated to Philadelphia from Germany, makes papier-mâché dolls in 1858, with, usually, leather arms. In Paris, the bisque dolls of the same year win prizes, and these have heads attached to a body of kid, usually glued on. Monsieur Jumeau, famous maker of dolls, invents one with a movable neck.

Papier mâché is being used more and more, and it is interesting that *The Daily Times* first used it for moulds in 1856.

In America, Amelia Bloomer invents the "Bloomer Costume," and women are beginning to be a little more independent.

Many improvements are made on the dolls' bodies during these years. A Frenchman invents a machine for making cork powder with which to stuff the dolls, and another improves the look of the dolls' skin by applying flock to the surface with gum. Others use gutta-percha and also vulcanized caoutchouc for forming dolls' bodies. Anton Benda joins the separate limbs by india-rubber or elastic cords, which are placed inside the figure.

"To all to whom these presents shall come, I, Anton Benda, send greeting." What a wonderful way in which to commence a specification for a patent !



*Cloak of black-and-blue stripes, green ribbons, flat kid hands. 1860.  
Victoria and Albert Museum.*

MOST of the Victorian dolls have heads, forearms, and feet of porcelain ; some are jointed, and the larger ones often are made of wax with eyes to open and shut. Previous to 1860, all the blown glass eyes have been dark brown.

The fashion dolls are still made in various sizes, in France and England, and in 1860 the sewing machines became popular. Charles Dickens has a dolls' dressmaker for one of his characters in *Our Mutual Friend*.

The wax dolls, which are very heavy, are now made with a papier-mâché foundation, the wax being poured over, which gives a good skin effect and is much lighter in weight.

In France, Monsieur Jumeau is making dolls in fourteen different sizes. The expensive ones have bodies of white kid, while the cheaper ones have their bodies made of pink fabric.

Some of the wax dolls of 1860 are about 1 ft. or 2 ft. high. They have glass eyes and real hair, but some still do not have well-made hands or feet, these being of material and stuffed.

The china heads are usually made in Germany, and France imports many of these. Import duty is decided by weight. In order to make them lighter, the dolls' heads are often hollowed out, and cork substituted to which it is easy to attach real hair. When in France, this hair is dressed to show the very latest coiffeur, and sometimes the heads alone are sent by the hair-dressers to their customers, in the same way as the whole fashion doll is sent. An American walking doll is made in 1862.

A close-fitting little jacket is sometimes worn over the crinoline, which is still full towards the back. The hair is waved and caught behind in ringlets, and many of the dolls have either hair which is real or made of flax. Most of the little dolls wear pantalettes which hang down below the skirt, and these show with their slightly shorter dresses, muslin and cambric being the favourite materials.

A doll of 1865 in Bethnal Green Museum has a glossy china head, with real hair wig, stuffed arms and china hands. It is dressed in black, embroidered with bead horseshoes, and has a bonnet and large bead ear-rings.



*Wax doll. Black silk coat, blue silk dress. 1862. Given by Lady Tweedy.  
London Museum.*

During the second half of the 19th century the kid bodies are cut out by machinery and sewn into a bag. These are stuffed with bran or sawdust, and the china or bisque heads now have holes by which they are attached to the bodies. The feet, arms, and hands are often of china also.

There are many beautiful wax dolls, some with eyes to open and shut, and in 1861 Birmingham is making glass eyes. In 1866 an American, Mr. Darrow, makes dolls' heads from raw hide, but these are not really a great success as they are soon eaten by mice unless well looked after.

The hair is sometimes caught into a net at the back, known as a chignon. The china heads are left open at the top, filled with cork, to which the real hair is attached. Most of these heads are in one with the bust, but later on more of them are made to turn.

In 1867 real Cashmere shawls are worn, and little pork-pie and bowler hats appear. Large Paisley shawls are also used, and in the early sixties, high boots are worn with the shorter dresses.

The crinoline is the fashion until about 1870 in England, and the little shoes have heels and round toes, the left and right foot still being the same. Some of the dolls carry parasols with heavy fringes.

There are many wax dolls of this period in the London Museum. *Alice in Wonderland*, written in 1865, gives an idea of a little girl's dress of the time.

A clockwork walking doll is made in 1862. This is known as the Patent Autoperipatetikos Walking Doll, and it is wound up by a 3-in.-long key. There is one of these in Kensington Palace. The doll itself is about 10 in. high, with solid china head, hair and shoulders, and with rather long stuff arms. It is dressed in a blue silk dress with white lace trimming, and the whole thing complete in a cardboard box.

In England many of the dolls are dressed in pale mauve silk. Queen Victoria is in mourning for Albert, and there are various stages of mourning fashions. At first, complete black is worn with jet trimmings, then later on white collars and cuffs can be added, with perhaps a little lace trimming for the evening. "Half-mourning" is then worn, which consists of dresses of grey, purple, or various stages of mauve, and these are very pretty, especially if made of striped silk.



*French doll. China head, white kid body, arms, legs, and hands. Blue dress and white felt hat, elastic-sided boots. 1867. Given by Baroness Roeder. Victoria and Albert Museum.*

By 1870 some of the wax dolls have beautifully modelled forearms and hands to scale, in addition to the heads being well modelled, complete with flaxen or real hair and glass eyes, and sometimes shaded lamb's-wool wigs.

In Germany, many of the manufacturers decide to sell their dolls ready dressed, so now we get many of them all turned out alike. Papier mâché is being used on a vast scale, especially in Sonneberg, and not only does Germany export complete dolls, she also sells the heads separately. Even London is importing glass eyes from Germany in 1877.

There are eight shops in Paris selling dolls, and some of these French wax dolls have wigs and swivel necks. Malzel makes another talking doll, and there are also rubber and celluloid dolls on the market. In France the china heads are 40 centimes apiece, but in Saxony they can be bought for as little as 10 centimes. These are so well made that they ruin the French doll industry.

Several patents are taken out during this period, both here and abroad, including one for the first commercial wooden doll made in America, and the various ball joints patented by Sanders and by Joel Ellis. There are crying and talking dolls, clockwork ones which can walk, and rubber dolls with flexible wires inside. The best dolls are still the wax ones with wigs of hair, though many of these still have their lower arms made of kid.

There are many dolls of this period in the museums, some being fashion dolls, and some being children's playthings. They have wax heads and hands, some have hair wigs and some have each hair separately inserted. Many have real eyelashes, and most of them have blue eyes. They vary in size from about 1 ft. to 3 ft. high and all are most beautifully dressed down to the merest detail. Many given by Queen Mary are often the ones with the lovely needlework dresses. There are boy dolls among the girls in the Bethnal Green Museum: one is a wax doll, with hair inserted singly and dressed in the costume of 1870-1875, and is about 1 ft. high.

Dolls are a large article of manufacture in the United States and many of these have stuffed bodies, but their heads are imported from abroad.



*Doll representing Queen Victoria. Silk dress, real lace, about 1870.*

At the beginning of this period, the crinoline is gradually discarded and the full dresses are looped up at the back. Little hats are worn perched forward on the forehead, showing bunches of curls hanging down behind from the top of the head, and the shoes have heels. Sometimes the bonnets have little frills inside and small "pork-pie" hats are made for the dolls' heads. Some of the dolls have hair of lamb's-wool, and high bead combs.

There are many frills on the dresses, and plenty of tucks, pleats, and bows. Sometimes very large bows are put on the shoulders, and many of the dresses have elaborate trains at the back. It is surprising what a number of dolls there are which are still dressed as fashionable ladies. White dresses are popular and also pale blues and pale pinks, and many dresses are of mauve silk. Real people wear no lipstick or paint, though many make an abundant use of false hair, with little fringes and buns, and many elderly ladies wear complete wigs, which are known as "toupets."

Some of the dolls wear beautifully made jewellery, and have minute necklaces with lockets and pendants, and some wear bead ear-rings and hand-made lace-trimmed gowns.

Later on, Queen Alexandra leads the fashion, and cameo brooches and small bowler hats are much in evidence.

"Foulard" silk is worn in America, and many of the printed silks have designs of cherries and plums, and also ones with clusters of berries and sometimes pansies.

Patterns for dolls' clothes are included in the American magazine, *The Delineator*, in order to help the little girls to prepare "the wardrobes for their dollies."

Queen Mary, born 1867, is a small girl during these years, and possesses many dolls herself. She has a favourite fair-haired doll, which can open and shut its eyes. It has a silk dress trimmed with braid. Most of the English dolls have very blue eyes, and many have brown hair wigs sewn on to canvas, and later nearly all the dolls have fair flaxen wigs and dark eyelashes. The buttons on their dresses are often minute little buttons, and sometimes beads are used instead.

"'Ere's yer toys  
For girls an' boys."

*London Street Cry.*



*Two stuffed dolls with china head, hair, and limbs. Wooden Dutch doll.  
Luton Museum.*

IN 1880 Sanders invents another swivel neck, and many of these are put on to wood or composition bodies, the joints usually being strung with rubber.

The Germans have a tremendous doll industry, but the dolls of Monsieur Jumeau are considered the best, with their enormous eyes and thick eyelashes. In England many of the dolls have their ears pierced for ear-rings and some wear fringes. Numerous are the small china house dolls, with their tiny hands and feet, black-painted boots and cloth bodies.

In 1881 a two-faced baby doll is made in America by Fritz Bartenstein. This doll wears a bonnet, and when the head is turned half-way round and the bonnet tied on the other way, it can either expose a smiling face or one in tears. In the Luton Museum there is a doll with three faces, asleep, awake, and wideawake.

On the little dolls the scale of the feet is usually far too small, but with the full dresses of the period they can easily be made to stand, or recline on a sofa in the dolls' house if they wish. Many wear white embroidered dresses with red bonnets and capes.

In 1890 a bisque doll is made by Jumeau in France, which has a phonograph in its chest, and by changing the five various records, different conversations can be heard.

In 1884 little wire "bustles" are worn at the back, and the dress falls in straight folds. There are many fashion magazines and periodicals from which ladies choose their gowns to be copied by dressmakers, and some pages are devoted to children's dresses and children's dolls. Many supply drawings on how to dress them, and include paper patterns. People wear robes of "Liberty" silk and keep their fringes firmly down with spirit gum.

Webber invents a singing doll which sings patriotic songs when squeezed, others invent a way of colouring celluloid dolls, but with all the mechanized dolls and elaborate creations, the rag doll is still popular. In 1882 *The Delineator* says: "No family of dolls is complete that does not include a real rag doll," and many papers give patterns for making the actual dolls.

Other firms make fancy boxes containing these paper patterns and the sewing things necessary for the young dressmaker.



*Wax doll. Fair wig, white muslin dress, pink frills, sawdust-stuffed body, glazed china legs. 1885. Luton Museum.*

THE Tariff Act of 1890 makes it necessary that every doll shall have its place of origin clearly marked, so any doll with the country's name on it is usually after this date.

The socket doll is in vogue, and the shoulders are separate from the head on most dolls. Jumeau is still making beautiful dolls in bisque, and his dolls are usually known for their very large eyes.

In 1896, in America, Kestner makes some dolls, sometimes getting the wax or bisque heads from England.

By 1895 there are 32,000 people manufacturing dolls near Sonneberg, and 24,000,000 dolls alone are exported annually, the manufacture of dolls' eyes being a separate trade.

In England the little "Flo" dolls are very popular in the south, and these are used in dolls' houses, in place of the "Flanders Babies." They can be bought in all sizes, from about a penny for one of 4 in. high. They usually have fair hair which reaches right down to the ground and tiny china hands and feet, out of all proportion to the head, which is in one with the shoulders. The body is of pink material stuffed with sawdust, almost flat where the legs join, thus enabling it to bend. They do not stand up on their own, but lean on tables or recline on chairs in dolls' houses.

In 1890 the sleeves project up above the shoulder line, and tailor-made suits are worn. These sleeves are known as "Leg of Mutton" sleeves and often have stiffening at the shoulder. In fact it is the age of enormous sleeves. But fewer and fewer grown-up dolls appear, as most of them now are dressed as children of the period. Straw boaters are worn, with jackets and skirts, and the children nearly always wear black stockings and shoes. Many of the dolls have legs and feet made of black stocking material and stuffed. The grown-ups have "frizzed hair" and wear choker necklaces, and in the winter scarlet flannel petticoats are worn for warmth. Bows were worn on the shoulders.

Queen Victoria gives the Prince of Wales and the Duke of York some musical dolls when they are babies. One of these is French and stands on a box, while the other is in the shape of a rattle on a stick for the baby to shake about. This kind of doll rattle becomes very popular in England.



*"Flo" doll (maybe local Devonshire name  
Pink body and flaxen hair. 1890-1908.*

In 1895 a Mrs. Twiss, of Hilversum in Holland, prepares a complete layette for a wax English doll, which she sends to the International Exhibition at Amsterdam in 1899, and the whole exhibit is awarded a gold medal. Later it is given to Queen Mary, then the Duchess of York, for the infant princess. It can now be seen at Bethnal Green Museum. The embroidered gowns have the most wonderful hand needlework, and the layette is complete with real jewellery, silver rattles, silver feeding utensils, and everything fitting for a royal princess, which is what the doll is meant to be. It is known as Princess Daisy, and has a little name-brooch of gold. The doll is wax, with eyes which open and shut.

THERE are still a few fashion dolls about, but the dolls of this century really are children's playthings.

The boys and girls do not look like miniature grown-ups, and the children have clothes especially designed for them, and much more freedom. The girls' short dresses are far more suitable for running about, and as dolls are dressed to represent children, it is important that their limbs should be very well made. Therefore, we get well designed legs, as well as better-made arms, and much more care is concentrated on the whole doll, instead of just on its head and shoulders.

About 1900, china forearms are fixed to the stuffed body, and the stuffed legs are covered with long white socks and black or brown shoes. The body is of stiff pink material, and below the knee the material is sometimes black, with no stuffing at the knees, so that the legs could bend. The feet are generally far too small, being about  $1\frac{1}{2}$  in. long to a  $4\frac{1}{2}$  in. head, and the china hands are tiny. The lips are often parted to show four white teeth in the top row, and sometimes the head and shoulders are still in one piece.

They wear boned and taped bodices, known as Liberty bodices, with rather long trimmed knickers, a chemise, petticoats, and embroidered dress. The hair is tied at the sides with two bows, and straw hats, kid shoes, and socks can be bought in the toy shops. Even new wigs can be obtained if necessary, and the eyes open and close by means of weights.

Baby dolls are very popular, and these are dressed in long white petticoats and robes, with swansdown bordering their little capes and bonnets, and wearing embroidered veils of white net. Indeed, the real babies of the day are dressed like this, with veils to protect them from the dust and dirt in the atmosphere of the towns or the untarred roads, with the coming of the motor cars. The dolls are sometimes pushed about in high perambulators by their owners, and every article of clothing is carefully made to come off and on.

In 1904 Beatrix Potter has a china doll lady and a Dutch doll servant in her story of *The Two Bad Mice*.



China doll, 11 in. high with inset eyes and wig. Peach chiffon dress, blue ribbons, swansdown boa. Given by Miss Beatrice Powell. Bethnal Green Museum.

There are caoutchouc dolls, and dolls with frilly dresses and enormous hats at the St. Louis Exhibition of the same year.

Germany is the leading country for the export trade, sending out whole dolls or merely the heads or parts of dolls. In many cases the dolls are dressed, but in some just a coarse muslin garment covers the body, as it is usually the custom for the doll to be redressed by the purchaser, or even by a dressmaker.

The wax dolls which are still in England gradually give place entirely to ones which are more durable, as these wax dolls can neither be washed nor put near heat, nor even taken to bed, for fear that they may melt.

The china and bisque dolls come into their own, and there are even "Dolls' Hospitals," which undertake to renovate dolls and supply missing parts, as, since the beginning of this century, dolls are played with more often and not kept so much for high days and holidays. Even girls are becoming boisterous and in consequence many dolls are broken.

About 1906 many dolls have jointed legs and jointed arms. These are of wood, strung together with strong cord, the hands and legs being coated with composition and painted a flesh colour. The heads are of china, and most of them have swivel necks. The feet and hands are better made, and they wear slightly shorter dresses.

All the dolls are still marked with the country of their origin, and usually the maker's name is high up on the back of the neck.

In 1910 some of the baby dolls are able to "feed" with minute bottles. These china-headed babies have their mouths slightly open, with two plastic teeth and a rubber tongue. Their bodies are of composition, jointed at the shoulders and thighs, with elbows and knees fixed in a bent position, so that the baby can sit up and take nourishment. There are also dolls of celluloid and of aluminium.

After 1914 France begins again to pick up on her doll industry, and makes many beautifully dressed dolls, with wavy hair and large hats. During the war, in 1915, the Allies held an Exhibition of Dolls in London.

There is a craze for having rather large dolls left about on sofas, even in houses where there are no children.



*Stuffed doll. China head and forearms. Hair can be washed and curled, opens and shuts eyes. Boned bodice, lace-trimmed knickers. About 1910.*

WELL-KNOWN dolls made about this period are those by Kathe Kruse, who has been making them some time for her own children. Up till now many of the life-like dolls are easily broken, but in 1920, Kathe Kruse, a German, makes her dolls entirely of coloured felt. The whole of their bodies and clothes are made of this material, so that they are absolutely unbreakable, and very beautiful they are. Representing girls, boys, and babies, these dolls have limbs in scale with their heads, wide open expressions, and sometimes a little toy in their hands, and are indeed treasures. Other unbreakable dolls are made in America with movable wooden eyes in the wooden heads.

Dolls are also made of rubber, some being quite life-like, and many of different kinds of plastic. The latter are very light to hold, the limbs being fixed with elastic passing through the bodies at the shoulders and at the pelvis, but these plastic ones are easily broken, and many of them are not even beautiful. In 1922, the Deans Rag Book Company is showing beautiful rag dolls at the *Daily Express* Women's Exhibition.

Queen Mary is very interested indeed in all kinds of dolls, dolls' houses, and in miniature objects for them. It is through her that many collections are gradually finding their way into the museums. In 1924 she is presented with the beautiful dolls' house designed by Lutyens, which can now be seen in a room to itself at Windsor Castle, together with many historic dolls and objects. A whole room is set apart for this; but make sure the apartments are open before setting off for Windsor.

I am making drawings for my book *Ancient and Modern Dolls* which is published in 1928. Queen Mary is most interested and speaks to me at great length, asking many questions, and wanting to know why I am doing such a book. Her Majesty takes a long time turning over the pages, and gazing at my drawings, when on one of her visits as Patron to the Royal College of Art, where I am a student in 1930.

The short dresses during these years are shapeless, rather like sacks. Coats often have fur hems and cuffs. The hats, pulled down over the hair, are known as cloches. Some people have "bobbed" hair and have it artificially waved at the hairdressers.



*Baby doll. Unbreakable and jointed. Says "ah, ah, aaah," when tipped.*





*China doll with tongue. Feeding bottle or dummy can go in mouth, 1912.  
Lent by Mrs. Gordon Coles.*

## 1930 - 1940

IT is about 1930 that grown-ups themselves begin seriously to be interested in dolls and doll collecting. So much so that about 1935, in America, dolls' clubs and societies are formed expressly for those people interested in their history. In England also, dolls' clubs are founded, and more museums begin to set apart special rooms for the collections of children's playthings, thus making them most interesting for parents and children alike. It saves time to know exactly where the dolls and toys are, but it is rather fun to hunt from top to bottom, walking miles and miles in the various museums and suddenly discovering the little playthings for oneself.

Karl Gröber writes a most interesting book on children's toys and dolls, which is translated from German into English.

In 1934, an Exhibition of "Children through the Ages" is held in London, at which many dolls of all countries and periods are shown. The Royal Family lend possessions and these exhibitions and books make people more and more interested in the subject. Many of them look out their own dolls and present them to museums, following the example set by Queen Mary.

England has rubber dolls from America, and composition dolls from Germany. Dolls which can say "Mamma" and "Papa" by pulling little strings, and dolls which can let out a plaintive cry when tipped, even dolls which will wind up and walk.

In Russia the wooden dolls are very attractive. Some are sold in the plain white wood, while others are brightly coloured and highly varnished. Many are like the early stump dolls, and many are made to open up and inside is a smaller doll. This also opens until about eight or twelve dolls continue to appear from all sizes down until the last minute one of about  $\frac{1}{2}$  in. high, which does not open. Little Dutch dolls can be bought in wooden eggs, and others from all sizes up to about 12 in. high, the large ones costing about half a crown. But the war puts a stop to all this, and during this period toys and dolls are difficult to obtain, so much so that many people begin to make dolls themselves out of any available material, bearing in mind that all new materials have to be purchased with precious, clothing coupons.

K & R



*German doll. Cries aloud when bent forward. One of the last to arrive before war broke out. 1939. Lent by Miss Susan and Miss Valerie Coles.*

## CONCLUSION

IN 1941 some dolls are made in America with magnetic hands. These can pick up and hold things ; but the war is still on and many materials are hard to get, textiles are rationed, labour is scarce and consequently few dolls are manufactured, though in the homes many soft and cuddly ones are well made, the features being worked in embroidery, and the hair often made of wool.

Since the war, some of the best dolls are not playthings, but are cleverly made in paper for shop-window decoration, and are very attractive. More and more shops use regional dolls for display, especially the travel bureaux, where often the dolls made in the various countries may be seen. These give a good idea of "peasant costumes" ; but they are not playthings.

In Denmark, miniature dolls depicting the bride and groom are still placed on the confections at wedding receptions.

There are dolls' shops in London where dolls are "fashion conscious." Ascot hats and fur-lined boots which zip up the front, also belts, jewellery, laced-edged handkerchiefs, and handbags, can all be purchased to go with the ready-made clothes. The children can carry away their purchases in small carrier bags. Another firm will make clothes especially to fit. Some dolls wear duffle coats fastened with wooden pegs, and others have mackintoshes and Wellington boots.

At the time of writing, the dolls themselves are not really beautiful. They look rather cheap, although they are expensive to buy, and their eyelashes are too close together. It is quite impossible to purchase a Dutch doll, for they seem to have disappeared from the market entirely. There are many little girls pushing their dolls, sometimes black dolls in with white ones, all carefully tucked up in their expensive perambulators. I have noticed some little mothers smoking sugar cigarettes while out with their "babies."

This is a period of plastics, china heads have vanished, the entire bodies and heads are all of composition, each limb being joined inside the body with elastic, and if a part should break, then a new part can be obtained from the manufacturer.

More dolls seem to be finding their way into the museums all over the country. Some of the donors are well-known names in that locality, so that the museums really are a part of the piece of England in which they thrive.



*English doll. All parts replaced if broken. Says "ah" when bent over.  
Thick eyelashes on top lid only. 1953. Lent by Miss Virginia Tubbs.*

## MATERIALS USED IN THE MAKING OF DOLLS

**ASPHALT.** A solid mineral, resembling pitch. It was used by the Egyptians for embalming the dead. Here used as a substance for sticking the bead hair to the wooden Egyptian dolls.

**BISMUTH.** A metal, sometimes a yellowish-white colour, sometimes reddish-white. It is very fusible and brittle, chiefly found in Saxony, and recognized as a distinct metal by Agricola in 1529. Used here to colour the dolls of the 16th century in Germany.

**BISQUE, or Biscuit China.** This is pottery which has been withdrawn from the first firing, or biscuit oven, and left in its unglazed condition. It is porous. Used for dolls in the middle of the 19th century.

**GUM TRAGACANTH.** A substance obtained from a shrub of the family *Astragalus*, an Asiatic plant. Also obtained from the south of Europe and used for doll-making in Germany in the 18th century and in A.D. 1810.

**GUTTA-PERCHA.** The Malay word for Sumatra Gum. A juice from the trunk of the gum tree, which hardens on exposure to the air. Used by the natives of Malay, but not in Europe until 1843. It is purified, kneaded with hot water, and moulded into doll-shapes, or rolled out, heated and used as moulds for sculptured dolls, or flat impressions.

**PAPIER MÂCHÉ,** French for "mashed paper." This is paper mashed up and combined with gum or size, and can then be shaped in a mould. Martin, a German snuffbox-maker, is said to have learnt the art from one Lefevre in 1740. Used extensively in Birmingham in 1746. Used for dolls in the 18th and 19th centuries. Said to be so strong that even railway wheels were made of it.

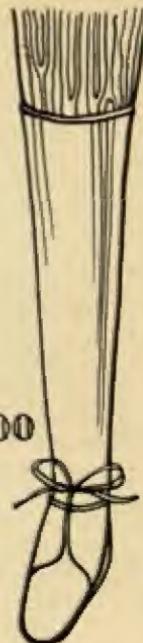
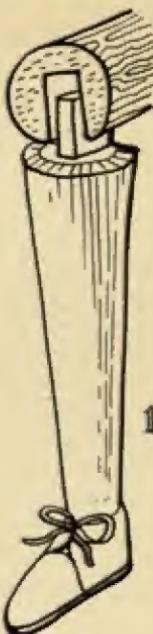
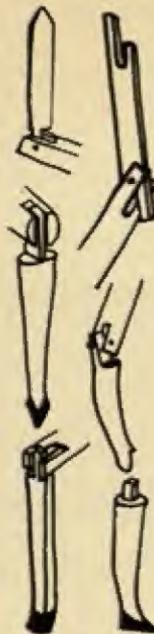
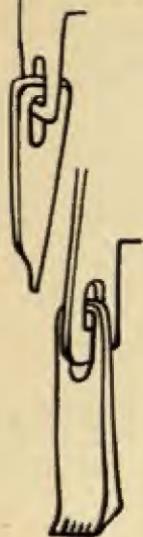
**PARIAN WARE.** Rather fine biscuit china, resembling unglazed porcelain.

**PORCELAIN.** A pure white pottery, very hard, and semi-fused at a high heat when baked, giving a translucent glaze. Used by the ancient Egyptians, Greeks, and Romans, and for a thousand years in China. The first European porcelain was made in Dresden by Bottcher about 1700. It was made at Bow, London, early in the 18th century, and in Chelsea before 1698, where it had been introduced from China. Used by the Egyptians for dolls and for English dolls in the middle of the 19th century.

**RUBBER or CAOUTCHOUC.** A substance from an American tree, the natives using it for making bottles. First brought to Europe in 1736. When heated and mixed with sulphur or carbon, known as Vulcanized India-Rubber, it can be purified and pressed into moulds. India-rubbers for erasing pencil marks were first used in 1770. Dolls were not made of rubber until much later.

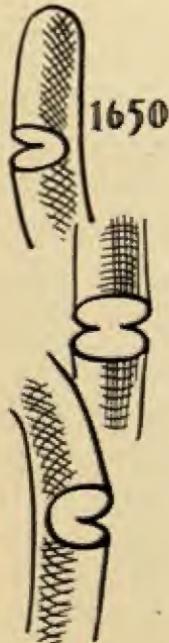
**SULPHUR MOULDS.** Purified sulphur moulded into rolls or sticks. It came from Sicily, and was discovered about 1498.

PRIMITIVE JOINTS



1700

DUTCH DOLLS



CLAY  
HEAD



BACK

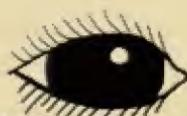


FRONT

1650

1698

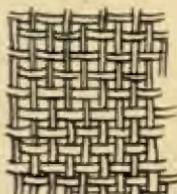
SIDE



ENGLISH 1700



DOLL JOINTS.



EARLY RAG  
DOLL

BONE NEEDLE



## SOME MATERIALS USED FOR DOLLS' CLOTHES

**CALICO.** First brought to England by the East India Company in 1631. It was printed with designs in 1676. It was prohibited to be worn in 1700 and 1721, the wearers and the sellers being fined. In 1764 calico printing began.

**COTTON.** Most of the Americans were dressed in cotton when Columbus arrived. In the 10th century Spain had cotton and in the 14th century in Italy. All through the 17th century England imported much muslin, chintz, and cotton, but in 1700 it was forbidden. Cotton stockings were first made by hand about 1730.

**LACE.** Was made in France and Flanders in 1320, and imported into England. It was made by machine about 1768 in Nottingham.

**LINEN.** In 1761 B.C. Joseph was arrayed in linen by Pharaoh. It was first manufactured in England by Flemish weavers in 1253, the reign of Henry III. It was dyed about 1579. About 1696 it was freely exported from Ireland, where the linen trade was rapidly expanding.

**MUSLIN.** Was first worn in England in 1670. Some say it was called muslin because it came from Mounds in India, and others say it came from the French word mousse, meaning moss, as it had a downy nap on its surface. It is a very fine cotton cloth, and in 1779 the English muslin spun on Crompton's spinning machine was far superior to that imported from India.

**SILK.** Silk worms were brought from India to Europe in the 6th century. It had been known for a long time, and at first it was thought to have grown on trees. In 1146 it was spun and woven in Sicily, and in 1510 it was used in the South of France. It was manufactured in England in 1604, and Spitalfields silk became famous in 1688. No foreign silk was imported into England during Napoleon's reign in France.

**VELVET.** Originally made in Italy, the manufacture of velvet took place in England about 1685, although it had been imported from Italy and France before this date.

## A FEW BOOKS ON DOLLS

Gwen White, *Ancient and Modern Dolls*. 1928.

Karl Gröber, *Children's Toys of Bygone Days*. 1930.

Max von Boehn, *Dolls and Puppets*. 1932.

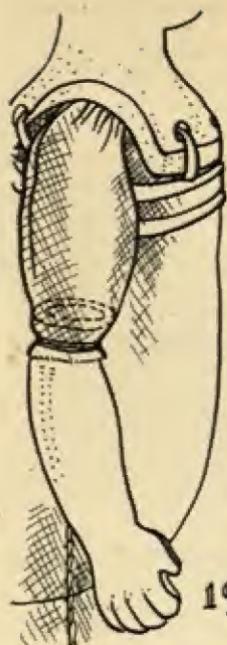
Janet P. Johl, *Fascinating Story of Dolls*. 1941. *More about Dolls*. 1946.

Clare Fawcett, *Dolls, a Guide for Collectors*. 1947.

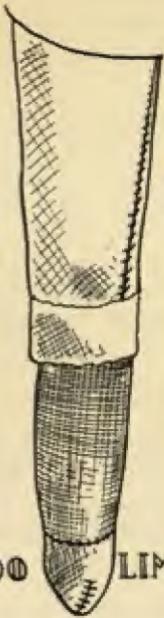
Eleanor St. George, *Dolls of Yesterday*. 1948. *Dolls of Three Centuries*. 1951.

Ruth Freeman, *American Dolls*. 1952.

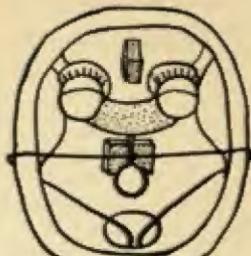
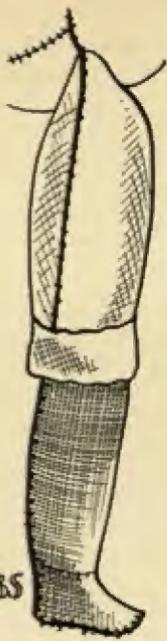
Victoria and Albert Museum booklets, *Dolls and Dolls' Houses*.



1900



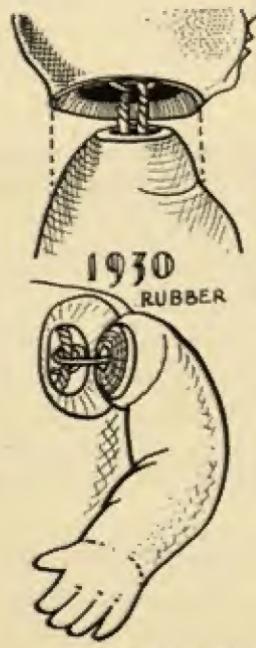
LIMBS



EYES 1910

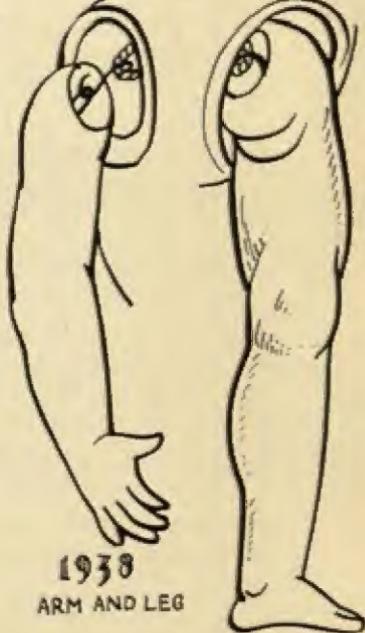


1910



1930 RUBBER

DOLL JOINTS.



1938  
ARM AND LEG

SOME MUSEUMS IN WHICH DOLLS CAN BE FOUND

London :

The Bethnal Green Museum, Cambridge Heath Road.  
The British Museum, Holborn.  
Dickens House, Doughty Street. A few paper dolls.  
Gunnersbury Park Museum.  
Horniman Museum, Forest Hill.  
The London Museum, Kensington Palace, and Lancaster House.  
Victoria and Albert Museum, South Kensington.

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The St. Albans Museum, Hatfield Road, St. Albans, Hertfordshire.  
Barnard Castle, County Durham.  
Fitzwilliam Museum, Cambridge.  
Folk Museum, Cambridge.  
Red House Museum, Christchurch, Hants.  
Royal Scottish Museum, Chambers Street, Edinburgh.  
Saltwell Park Museum, Gateshead.  
Tollcross Museum, Tollcross Park, Glasgow.  
West Yorkshire Folk Museum, Shibden Hall, Halifax.  
Hove Museum, New Church Road, Hove.  
Abbey House Museum, Leeds.  
Luton Museum, Wardoun Park, Luton, Bedfordshire.  
Queen's Park Art Gallery, Harpurhey, Manchester.  
The Ashmolean Museum, Beaumont Street, Oxford.  
The Pitt Rivers Museum, Parks Road, Oxford.  
Harris Museum, Market Street, Preston.  
Salisbury Museum, St. Ann Street, Salisbury.  
Snowshill Manor, Gloucestershire.  
Somerset County Museum, Taunton.  
Tunbridge Wells Museum, Mount Pleasant, Tunbridge Wells.  
The Priest's House, West Hoathly, Sussex.  
Windsor Castle, Windsor, Berkshire.  
Worthing Museum, Chapel Road, Worthing, Sussex.  
York Castle Museum, Tower Street, York.

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History > < Dolls

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